

little village

Iowa City's News & Culture Magazine

RIDE ON

OUT-OF-TOWN MUSEUMS WORTH THE TRIP

PAGES 15 & 24

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GABES

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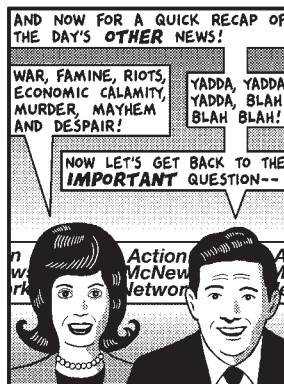
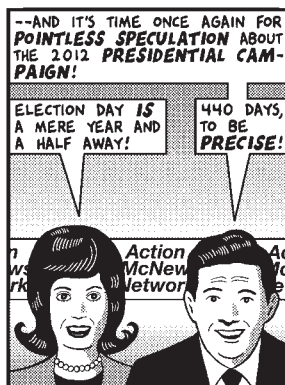
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THIS MODERN WORLD

by TOM TOMORROW



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And So, Summer Ends... When, Exactly?

The end of summer is a peculiar time. For no other season are we so compelled to define “the end.” For the last month or so I have found myself and others repeating, “Well, I guess summer’s over because...” And there are a lot of “because.” Because the near-downtown neighborhood street curbs are full of old couches and broken chairs. Because City High’s marching band is starting “Heck Week.” Because I’m going to stop my summer hours of coming into and leaving the office early. Because public schools have started. Because University of Iowa students are moving back into the dorms. Because UI classes have started.

Granted, there are some logical reasons for us to mark the end of summer more than other seasons. The list above indicates the most obvious—school starts. But I think it’s more than that. Even if school isn’t a part of our routines anymore, we idealize summer as a time when life seems freer and more relaxed.

A lot of people just hate to see it end. “Endless summer” and “endless winter” mean different things. But when we don’t want something to end, the compulsion to identify its conclusion seems to intensify.

We often say we want winter to end. I enjoy winter, but I have to admit that come late February, I’m ready for it to end, too. But our declarations about winter’s end are

expressed in hopes: “I hope that’s the last snow,” and “I hope we’ve seen the end of ice.”

We kind of slide into spring, eventually saying—once the birds are singing regularly and the thermometer stays above 32 degrees for some time—that “I guess spring is finally here!”

Equinoxes and solstices seem arbitrary when it comes to actual weather. On March 21 we’re often grumbling, “Spring—right!” as we’re shoveling the driveway. By the time June 21 rolls around, we’ve already been to the beach a bunch of times and maybe are already at the cabin for summer vacation. By the time December 21 arrives, “fall” is a concept distant in memory, with winter already closing its freezing grip.

Usually we just let the dates slip and slide and don’t get too worked up about when a season begins or ends. “Today” isn’t really germane to our understanding. We just take the weather as it comes, grouse impatiently when the north wind is raw in April and revel in surprise when it hits 80 degrees in October, after the first freeze. Which is how life should be and how we should experience the world: accepting nature’s gifts and booty prizes as they are presented to us.

But not so the end of summer. Ironically, perhaps, because we wish it weren’t so, we seek its specific point. Traditionally, Labor Day has been that “last day.” It makes sense; it’s the final three-day weekend to enjoy one last picnic, day at the beach or backyard barbecue. But that hardly applies anymore. Every year now the newspapers and neighborhoods are filled with cries of lamentation and outrage: School should not begin in August! Summer isn’t over yet!

Iowa law actually requires that public schools not commence instruction before the week in which September 1 falls. That is, unless a school district gets an exemption. And almost every single Iowa school district asks for and gets that exemption. And, every

Even if school isn’t a part of our routines anymore, we idealize summer as a time when life seems freer and more relaxed.

year, editorials spring up like dandelions demanding that Iowa enforce its own laws.

I don’t remember exactly if the schools in Rockford, Illinois (where I grew up) began after Labor Day when I was a kid, but I do know that classes did not start on August 18 and I do seem to remember the eve of the first day of school being signaled by the strains of “You’ll Never Walk Alone,” as Jerry Lewis blubbered his way to the end of the Muscular Dystrophy Association Labor Day Telethon.

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Intellectually and emotionally, I have embraced the reality of how seasons are not movies with opening and closing credits. In fact, the transitions are times of fascination—except for August and September. While fall is actually my favorite season, and while I experience joy rather than regret as the academic rounds return, I still become wistful at the passing of long, hot days and a lighter schedule. And so, as the first student papers are coming due to the press and high school football is well under way, I wish Labor Day wasn't our first break in the school calendar but rather the true last hurrah of summer.

Follow-up note: Kudos to the original Pancho's at the corner of Clinton and Washington Streets for their new storefront paying homage to the legendary Whetstone Drug Store, which occupied this important Iowa City space from 1890 to the 1970s. My April column argued for the historic and varietal integrity of downtown storefronts and now our locally-originated burrito franchise has gone back to historical photos to replicate the black stamped-metal paneling and black trimmed wood paneling of Whetstone's. They've also uncovered and restored the boxed-in fluted cast iron column at the entrance that had been obscured for many years. Downtown Association Executive Director Nick Arnold was quoted in the *Daily Iowan* as saying, "Aesthetically, having a downtown with unique and interesting storefronts is just another way downtown Iowa City stands out from the crowd." I couldn't agree more. **lv**

Thomas Dean is taking his kids to hear Here Come the Mummies at the On the Waterfront Music Festival in Rockford, Illinois on Labor Day weekend.

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FROM MYSTERY TO HISTORY



Photos by Chris Mortenson

Some say previews are for people who didn't pay attention last year but, like so many of you, my memories of the 2010 season must break through a thick layer of boozy scum before bubbling to the surface.

As I dredge the murk of memory, I peer through a fog of autumn days spent grinding my tilted chair into the sticky-slick carpet of the Deadwood Tavern, craning to catch each crash of bodies, each slashing run and sweep of line. Yet, very few standout memories emerge. I do remember the awesome, slightly guilty feeling of squashing one of earth's most lovable living, breathing football legends, Joe Paterno. For

marks 2011 as one of the more intriguing Hawkeye seasons in recent memory.

The easiest thing to say about the upcoming season is "Who knows?" But, like an early-arriving Christmas package, the new-look Hawkeyes, with their depth chart full of mysteries, are thrilling to ponder, fun to unwrap and well worth diving into.

Junior Quarterback James Vandenberg is entering his first year as a starter, but we've caught glimpses of what he is capable of. He showed great potential stepping in for an injured Ricky Stanzi at Ohio State in 2009, where—if Head Coach Kirk Ferentz had not taken the ball out of his hands, opting instead to go into overtime—he might have marched down the field and given us the win and a chance at a Big Ten title.

Still, Vandenberg remains an unknown quantity. It helps to know that he will have some great help, starting with the protection of a solid, experienced offensive line. Lead by the two-pronged tornado of Tackles Riley Reiff and Markus Zusevics, this year's line is widely predicted to be one of the Big Ten's best.

I love the gritty "four yards and a cloud of dust" style the Hawkeyes are famous for, but I'm optimistic about Vandenberg and I want to see him put it in the air. *A lot.* Aside from o-line protection, the best way to build a great passing game is to keep the defense on its toes with a consistent ground attack. Here, we look forward to the rumbling return of starting Running Back Marcus Coker, perhaps as smart and efficient a runner as we've seen since Shonn Greene. As for backups, we might not know anything about them yet, but let's

remember that at this time last year nobody had ever heard of Marcus Coker, who ended up averaging a solid 89-yards-per-game and taking home MVP honors at the Insight Bowl.

From the ranks of receivers rises this year's biggest Hawk star, Marvin McNutt, of "McNutt in the endzone" fame. While Vandenberg is said to have stepped into the leadership role quite well this spring, McNutt is our most experienced offensive player and his loose, jocular style is sure to keep our boys cool when the competition gets heated and the pressure builds. This year, he needs just five touchdowns to equal Iowa's career record and that's a bet you'd be a fool not to take.

His counterpart, Junior Wide Receiver Keenan Davis, may not be a big name yet but as secondaries attempt to double-team McNutt, Vandenberg will be looking for Davis to exploit the holes created. If he's got the sure-grip of every good Hawkeye, look for him to help keep those defenses honest—honestly confused.

Feeling good and optimistic offensively, let's turn our attention to the other side of the ball. Iowa fans love a great battle in the trenches, so I'm sure all my fellow Hawkeyes will be glad to know that we are looking just as solid up front on defense as we are on offense. Sure, we lost some big-name starters, but Mike Daniels, Broderick Binns and Lebron Daniel each saw action in all 13 games last year. They are primed and ready to step into the limelight, using their experience to cork the big defensive holes left by Adrian Clayborn, Christian Ballard and Karl Klug.

As for the secondary, while many Hawk fans are bemoaning the loss of Iowa-boy Safety Tyler Sash and his nearly 400 yards of interception returns, this Townie Hawk is looking to the corners, where experienced defensive backs Shaun Prater and Micah Hyde are sure to be putting on pick-fests of their own.

The easiest thing to say about the upcoming season is "WHO KNOWS?"

a moment I remember losing to a bunch of wannabe Ivy Leaguers from Chicago—again!—but then my mind goes blank. In fact, try as I might, there is absolutely no recollection of the last three games of the regular season. I do recall sighing in relief and redemption after a convincing win at the Insight Bowl, but I don't remember who we played.

Yes, when it comes to seasons like last year's, your Townie Hawk would rather not dwell on the past. However, you may be surprised to note that I have actually done a little bit of research in order to prepare us all for future football frenzy. What I've uncovered



STEPPING UP

All eyes are on Junior QB James Vandenberg

But I'm making this all sound good. The truth is we don't have the most experienced squad, but that's what's great about college football; it's impossible to build a

dynasty based on any particular group of players because no one is there for more than four years. You are almost always losing someone, and at the same time, picking up a yet-unknown player that could end up a dud, or could become a star.

Let's remember that at this time last year nobody had ever heard of Insight Bowl MVP Marcus Coker.

Instead of dynasties, we have traditions. We have mentors that are hardly more experienced than the apprentices. We watch totally anonymous boys trot onto the field and, depending on what they do, either stay anonymous or become national celebrities, right before our eyes.

Perhaps our quiet leader, Coach Ferentz, summed it up best in his media day remarks this August: "I think back to 2008, when Ricky Stanzi and Pat Angerer both started the season as second team guys. By the end of September they had emerged as starters and the rest is history. They both went on and had great careers. I think it is realistic to think we might have some stories like that this year."

A few months ago many of these guys were in high school. They worked hard and got their first taste of glory when they saw their names on the final roster—just finalized in August. They stepped up from the ranks and proved themselves worthy to wear the Black and Gold and I look forward to watching what happens next. Who are they, this next generation of Hawkeye heroes?

The hour is upon us. It's fall and we love it; the temperature is an automatic call for celebration, the sun-singed trees along the banks of the Iowa River crackle as we cross to Kinnick. Let's don our bumblebee sweaters, our foam corn heads and TigerHawk decals and get this party started. Here's to the story, to the Penn State fans weeping in the stands, to Lou Holtz picking the Irish and Lee Corso's supertan head blazing on your TV every Saturday. Here's to the parking lot packed with tailgaters, the Big Ten's best marching band (coming soon to a bar near you), the cheerleaders and the chest painters and the kids who cry when Herky tries to hug them. Here's to a glorious season of football and to the unfolding of another great year in Hawkeye history. **lv**

Stephanie Catlett encourages you to cheer.

Brouwerij Bosteels & Millstream Brewing Company Pauwel Kwak & Oktoberfest

BREWS OF THE MONTH: SEPTEMBER

To satisfy both tradition and season, I am suggesting two beers for September.

Unsure what to recommend, I asked John's Grocery beer guru Joe Hotek what he thought and he immediately gave me a bottle of Pauwel Kwak, brewed by the Brouwerij Bosteels of Buggenhout, Belgium. Named after an 18th century innkeeper and brewer, and traditionally served in glasses specially designed for drivers of horse-drawn carriages, Kwak provides the shift toward maltier brews that autumn weather brings. For those not driving horse-drawn carriages, Kwak should be served in an oversized wine glass or tulip. Its color is a ruddy, deep amber and it offers aromas and flavors of sweet candy caramel, toffee, bread, yeast, brandy and so much fig that it actually reminded me of Fig Newtons. At 8 percent ABV it is on the potent side, but the alcohol is completely masked. In the area, it is only available at John's Grocery.

Along with cooler weather and football, September also brings Oktoberfest—and we should look no further than neighboring Iowa County for a fitting märzen. Oktoberfest, brewed by the Millstream Brewing Company, is excellent. Robust and flavorful, it eschews the current trend at Munich's Theresienwiese for lighter colored and flavored versions. Last year's edition was incredible, and this year's is much the same except for being a tad hoppier. Best served in a pint glass or mug, Oktoberfest is a slightly dark amber color. The aroma is a bouquet of cocoa, caramel, toffee, honey and grassy barnyard malts, and the flavor follows suit. It reminded me of a Ferrero Rocher chocolate ball with caramel or chocolate mousse inside. It is available at John's Grocery, New Pioneer Food Co-op, most area Hy-Vee stores and wherever else Millstream is sold.

Casey Wagner

ALCOHOL CONTENT: 8 percent ABV (Kwak); 5.7 percent ABV (Oktoberfest).

SERVING TEMPERATURE: 55°F (Kwak); 50°F (Oktoberfest).

FOOD PAIRINGS: Kwak pairs well with dark chocolate, while Oktoberfest will compliment Mexican cuisine and standard Bavarian fare like bratwurst, weisswurst, and pork roast.

PRICE: \$4.50/bottle and \$16/four-pack for Kwak; \$7/six-pack for Oktoberfest.



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WHOSE TOWN WHEN?

Welcome to Iowa City, brave newcomers! And welcome back, you peregrine types. *Your Town Now* focuses on

local government and, hoo boy, was August a slow month at City Hall. We will get to some of the official city business conducted last month, but first I'd like to roll up my sleeves, pose awkwardly in front of a few

DESPITE WHAT SOME SHRILL VOICES ARE SAYING, THE ECONOMIC DOWNTURN WAS THE WORK OF MANY, MANY PEOPLE DOING MANY, MANY SHORTSIGHTED THINGS FOR MANY, MANY YEARS.

carefully manicured hay bales and deliver a little public service announcement.

It's election season, and the Republican party was good enough to hold its straw poll in time to forget about Iowa before the school year started. That means that many of you got

to leave the state while Michelle Bachmann confused John Wayne with John Wayne Gacy and Rick Perry threatened the integrity of his trousers while vogueing at the Iowa State Fair in front of what could have been a set from Baz Luhrmann's *Oklahoma*!

Perry thought he was striking an authoritative pose. My entire household simply wanted him to stop. He didn't. Partly because he's Rick Perry and partly because we had no way of begging him to stop stretching his Sansabelts to within an inch of their natural lives.

That's all right, though. Not just because Perry and the rest have let Iowa be for a while,

but because Perry's running for an office that will have relatively little effect on our lives here in Iowa City.

Think about it: Despite what some shrill voices are saying, the economic downturn was the work of many, many people doing many, many shortsighted things for many, many years. No one's going to fix it quickly—not Obama, not Perry, not Ms. Waterloo herself.

But what about your life, right here? What, say, does your landlord have to tell you about your rights when you take out a lease? Well, Elliott Higgins, the city's Student Government Liaison, took issue earlier this year with the lack of legal notice folks were getting. His idea for an expanded Informational Disclosure and Acknowledgment Form that notifies people more clearly about rental laws earned the approval of city council. A little step, but one that helps thousands of folks in our very city take a bit more control of their lives.

Forget the presidential campaign for a moment: None of us can enact another round of quantitative easing, or quash it. But if we can make apartment leases more open and transparent, we can do other practical things that immediately change the life of our town.

Things like running for Iowa City Council. The door's shut by now for applications to run in this year's election (to take place Nov. 8), but keep it on your radar. The city's precincts were freshly redistricted in August, but the new battle lines won't take effect until next year. That gives you time to plot your strategy.

Or joining a city commission. As of the last city council meeting, we're looking for interested residents aged 18 and up to serve on the Airport Zoning Board of Adjustment, the Airport Zoning Commission, the Board of Appeals, the Housing & Community Development Commission, the Parks & Recreation

Commission, the Police Citizens Review Board, the Senior Center Commission and the Youth Advisory Commission. Many commission meetings are open to the public, so you can get an idea of what they're about before throwing your name in the ring. Meeting schedules and application materials can be found at City Hall, or online at icgov.org.

to drugs that have been declared illegal, its sale for human consumption is restricted under the Federal Analog Act. So it reappeared, as bath salts.

Duffy's letter to the City Council was picked up by Assistant City Manager Dale Helling, who brought it to the attention of Police Chief Sam Hargadine. Helling reported that

reader—bring this sort of thing to the attention of folks who need to know, good things happen.

Above all, know that things don't just *happen* in this or any other city. We choose to be the city we are. Some Northside residents, for instance, are wrestling with city officials about traffic-relief strategies that might affect their neighborhood. Turns out that, for such purposes, some streets are designated as side streets, others as collector streets. Iowa Citians made those assignments, which, because they're the work of your fellow citizens, are always up for debate and revision.

When folks aren't engaged with the life of the town, we get bath salts on corner-store shelves and muddleheaded wastes of money like the consultant's contract I described in last month's column. Those things don't need to be.

Enjoy this town, and keep your gums flapping: Iowa City is always evolving, and you can help make it the sort of place in which you'd like to cool your jets for a while. **lv**

Bob Burton is the author of Your Town Now, a monthly Little Village column.

FORGET THE PRESIDENTIAL CAMPAIGN FOR A MOMENT ... THERE ARE MANY PRACTICAL THINGS WE CAN DO TO IMMEDIATELY CHANGE THE LIFE OF OUR TOWN.

Or you might just write a letter. Andrew Duffy did that a few weeks ago, voicing his concern over mephedrone (the hideous street drug sold as "bath salts" or "plant food" at little mom & pop stores across the country, including right here in Iowa City). When it hit the scene a few years ago, mephedrone wasn't included on most states' lists of controlled substances; because it's structurally similar

"we were pleased to learn that [mephedrone] is named in House File 150, passed by the legislature and awaiting the Governor's signature, as a Schedule I Controlled Substance."

I've seen bath salts in other cities, and I didn't think to investigate their presence here. Given that, I'm not about to suggest that anyone in City Hall should have, either. But when folks like Duffy—and you, dear

Experience a world of art ... and that's no bull.



Left: People of the Bissagos Islands
Bull Mask

Wood, glass, cow horns, fiber, pigment

University of Iowa Museum of Art, Friends of the Museum of Art Foundation
2008.25

Right: Pablo Picasso
(Spanish, 1881-1973)

Untitled (vase), n.d.

Glazed ceramic
University of Iowa Museum of Art,
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Stories to tell

This fall, two award-winning writers join an already impressive roster of Spanish-language writers at The University of Iowa: Salvadoran novelist Horacio Castellanos Moya and Mexican writer and journalist Luis Humberto Crosthwaite. Castellanos Moya and Crosthwaite are both prolific writers whose work has been translated into numerous languages. Castellanos Moya's most recent novel, *Tyrant Memory*, has received positive reviews from both the *New York Times* and the *Wall Street Journal*. Simply put, these writers are a big deal.

The Department of Spanish and Portuguese has long employed highly acclaimed creative writers as professors. The Chilean poet Óscar Hahn had a long teaching tenure here, ending in 2002, and Roberto Ampuero, also from Chile, is a well-known writer of detective fiction and social commentary who has taught creative writing at the university and in the community since 2000. More recent additions include Santiago Vaquera-Vázquez, a Chicano writer specializing in border cultures and literature, and Ana Merino, a poet, youth novelist and comic theorist originally from Madrid.

For Merino, "Iowa is a place that is a catalizador (catalyst), [where] you bring things together and you make things happen." In Iowa she sees a portrait that is "closest to a real concept of America," observing that it is positioned at the crossroads of many 'Americas'—"the America of the farms, the America of the immigrant workers, the America of the intellectuals."

Catalytic in their own right, Merino and her colleagues make up an impressive group of accomplished poets, novelists, journalists and literary theorists who are bringing new opportunities and adding an international dimension to Iowa City's prestigious writing community.

This summer, the department of Spanish and Portuguese announced its desire to expand its creative writing program by beginning a Master of Fine Arts degree program in Spanish Creative Writing. At the time of this writing, the program still awaits final approval by the university.

Only two programs of this kind exist in the country: one at the University of Texas at El Paso and the other at New York University in Manhattan. While El Paso offers a geographical

"Anglo cultures handle writers as the intellectual in the ivory tower. We come from a much more activist tradition." - ANA MERINO

advantage to writers interested in the complexities of border life, and NYU offers the diversity of the big city, Iowa has its unique charms and assets, as well. Iowa's wide-open spaces, the temperamental weather and the beauty of the landscape all have the ability to surprise, inspire and create opportunities for self-discovery. For international visitors, Iowa can be an exotic place that serves as a sort of microcosm. "It is a wild reality that you cannot control, that gives you a universal sense of human[ity]...I think that is very special," says Merino.

For countries in conflict, writers are almost always on the front lines—journalists and fiction writers alike—and as a place that

values freedom of expression, Iowa City can (and indeed does) provide respite for writers affected by social or political convulsions in their native countries.

Horacio Castellanos Moya, for example, has been in self-imposed exile from El Salvador since the late-1990s, when his novel *Revulsion: Thomas Bernhard in San Salvador* earned him death threats in a country just emerging from a brutal civil war. Luis Humberto Crosthwaite has written about narco-violence and the assassination of journalists in the border region between Mexico and the US. His recent novel, *Tijuana: Crime and Oblivion*, deals with the violence taking place in his hometown.

Socially-minded creative work is character-

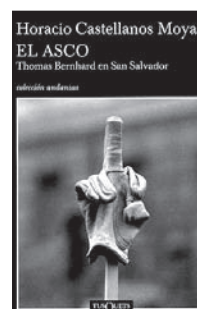
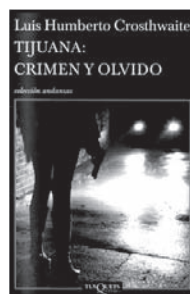
istic of the Hispanic writing tradition, Ana Merino explains, and differs from the concept of writing as a strictly solitary endeavor:

"Anglo cultures handle writers as the intellectual in the ivory tower. We come from a much more activist tradition and that is great because we are bringing that to Iowa in a time when that is very important."

The University of Iowa's rich writing history—to say nothing of the increasing prevalence of Latin culture in communities state-

wide—uniquely qualifies it as a good home for the third Spanish Creative Writing MFA in the country.

The university has shown great dedication to both the creative arts and international programs. Perhaps no university program is more prominent in displaying both of these



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An MFA program in Spanish Creative Writing would be one way to live up to the UNESCO City of Literature title.

commitments than the International Writing Program (IWP). Since 1967, IWP has hosted creative writers from all over the world for three months each fall, giving them the opportunity to write and present their work in workshops and public forums.

Óscar Hahn, Horacio Castellanos Moya, Luis Humberto Crosthwaite and Roberto Ampuero all first came into contact with Iowa via IWP, either as guests or participants. The international connections and cultural diplomacy of the IWP was a major selling point to UNESCO, which appointed Iowa City as the third City of Literature in November of 2008. The UNESCO designation recognizes Iowa City as a place where creative expression plays an integral role in the community and where international literature is highly valued. An MFA program in Spanish Creative Writing would be one way to live up to this title and establish permanent international roots in the community.

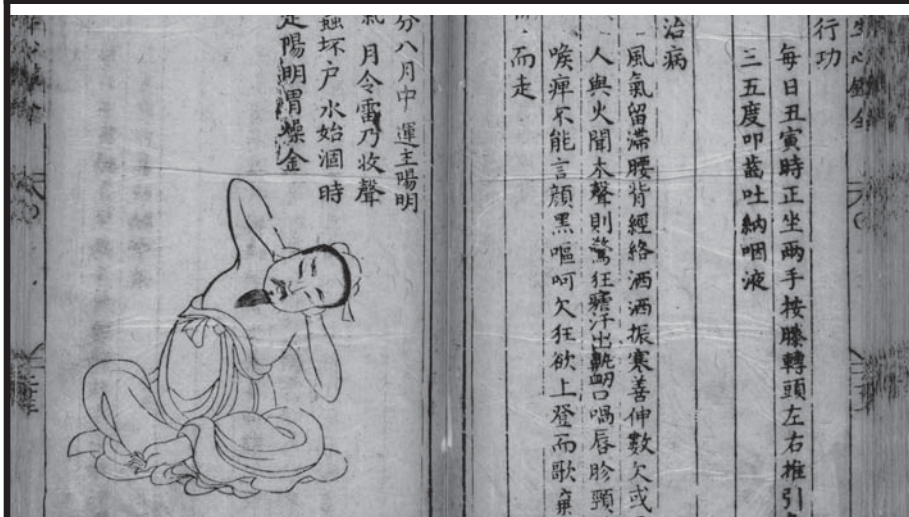
Robert Ampuero, Ana Merino, Santiago Vaquera-Vásquez, Luis Humberto Crosthwaite, and Horacio Castellanos Moya are some of the top Spanish-language writers in the world, and they are catalysts for new opportunities in Iowa City that reflect the cultural and linguistic reality of the town, state and country.

As IWP associate director and UNESCO City of Literature board member Hugh Ferrer puts it, "The literary culture of the city is going to become both more international, and given the changing demographics of the US, more American at the same time." **lv**

Alexis Stevens is an American studies graduate student at The University of Iowa.



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PLAGIARISM

101

An Appropriated oral history of The Tape-beatles



The Tape-beatles practice plagiarism as an art form. The group, founded in 1987, adopted techniques and ideas from concrete music to create a musical project intended to have broader appeal. In a nutshell, this Iowa City group set itself the task of creating music without using musical instruments in the conventional sense.

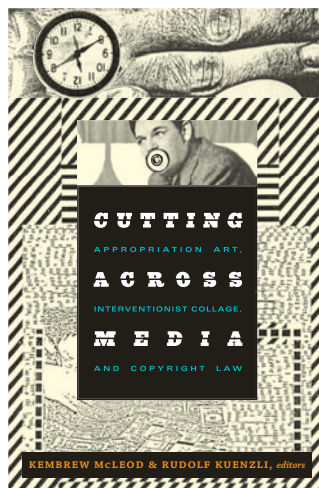
In their early years, members Lloyd Dunn and John Heck were quite conscious of the cultural and economic context in which they worked—specifically the existence of copyright laws that define their activities as plagiarism. To this extent, they have adopted the phrase “Plagiarism: A Collective Vision” as their de facto motto, which they claimed to trademark. It carries with it an explicit and implicit cultural and political critique that foregrounds the notion that cultural property should be a “collective,” shared thing.

A free career-spanning mixtape by the Tape-beatles (also known as Public Works) will be

available mid-September at creativelicense.info/mixtape.

The following originally appeared, in a longer form, in an edited volume I compiled with Rudolf Kuenzli, called *Cutting Across Media*, recently published by Duke University Press. It draws from numerous sources: a March 2005 interview I conducted with the Tape-beatles; back issues of *Retrofuturism* and *Photo-Static*; my book *Owning Culture: Authorship, Ownership, and Intellectual Property Law* (2001); various writings found on the Tape-beatles’ Website (pwp.detritus.net); and an article titled “Meet The Tape-beatles” (1999) by Todd Kimm, originally published in the Iowa City *Icon*.

LLOYD DUNN: Originally when we pretended to register the trademark, we wanted to create a sense of scandal. And we wanted to outrage certain more conservative parties about the creation of culture and what that entailed, and what originality was. Basically, it was an anti-Modernist move. And as time has gone by it has become less and less controversial. But since photography in the 19th century, artists have had to face the notion that there are suddenly machines that are able to produce—reproduce—nature better than they could. And so my interest has always been in using machines to make art.



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JOHN HECK: When we started working, we soon discovered that the biggest obstacle for doing the kind of work that we wanted to do was that we might have a problem with copyright laws and also attribution. And we imagined that in this kind of work, it would be clear what we were doing and we wouldn't have to apologize. We made this small joke with registering a trademark for plagiarism as a process, as a way of working. And we felt that, somehow, Plagiarism® explained that so that we didn't have to preface our work every time we presented it.

According to *Retrofuturism*, an appropriation-infused zine formerly published by Lloyd Dunn, The Tape-beatles were well aware of the history behind audio collage when they began. Dunn stated, "We were influenced by the French concrete musicians, such as Pierre

Henri and Pierre Schaeffer, and a few other modernist composers like Edgar Varèse and John Cage. We were also heavily influenced by some pop music that had used tape effects and manipulation, such as the Beatles' work."

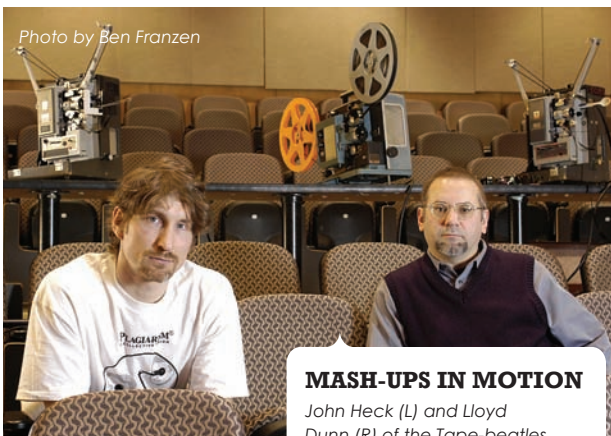
LD: What we wanted to do was exploit the possibilities of recording and audiotape, and in a sort of cheeky move, to pay homage to the Beatles and their studio recording experiments in the 1960s. We decided to claim that method as our own, as far as tape manipulation went, and so we called ourselves The Tape-beatles. ... We were certainly aware of the avant-garde sound collage traditions, but most of our attitudes and positions came from popular culture. Actually, our first impulse in getting together was to form a pop music group that didn't play any instruments. That was really the initial idea behind The Tape-beatles.

In The Tape-beatles' version of expanded cinema, three 16 mm film

PLAGIARISM®

The Tape-beatles unveiled their new registered trademark in the July '88 issue of Photostatic

projectors run simultaneously, creating a wide-screen collage of motion pictures made entirely of found footage. The center image is a tightly edited and scored reel which runs continuously and nonrepetitively in wild sync with the audio. During the piece, it is intermittently flanked by projected 16 mm film loops from the two other projectors, which serve



MASH-UPS IN MOTION

John Heck (L) and Lloyd Dunn (R) of the Tape-beatles

to complete the spectacle and augment the images on the center screen.

JH: Early on, we were invited to perform in venues when we were simply a studio music group. When we were looking for our sound sources we very often came across filmstrips, and we started watching 16 mm films and things like that. And we tried mixing sound live using various devices, but it was very unsatisfying because we didn't have a member dedicated to mixing the sound. So we arrived at simply creating a soundtrack and then using a CD to master our soundtrack, and we discovered that it would be wiser to actually perform the visuals than to try to recreate what we worked so hard to balance in our sound studio.

LD: We use three 16 mm projectors. The central one, the one in the center, is a carefully timed edited reel that works in time with the music. It has particular sync points, and we have to mess with the film speed on the projector in order to catch those sync points. And the flanking images come from film

TAPE-BEATLES CONTINUED ON PAGE 14 >>



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>> TAPE-BEATLES CONTINUED FROM 13

loops that we change throughout the performance, throughout the evening twenty or so times. We'll use twenty different loops in a half hour or something like that to create this widescreen collage. Part of the aim of this is to use Eisenstein's idea of collision, of collage being a sort of collision, where you take any two arbitrary images, put them together, and in time a third, new idea inevitably results.

During their presentations, the Tape-beatles have generally presented the expanded cinema works *Good Times* (2001), *Matter* (1997), and *The Grand Delusion* (1994). Other elements have been introduced, which are more theatrical and performance-like in nature, such as the "Entr'Acte" which uses a classical gramophone recording played through a paper cone, on which images are projected by means of a hand-cranked projector.

LD: All of our work was originally done on analog equipment. Now that we're

working digitally, we can sort of look back on that with nostalgia. The way the machines worked together was often inscrutable, and often mysterious things would happen or mistakes would happen that would become gems. We had to incorporate these audio gems into our work because we liked them so much, you know. And this was something we didn't intend to create. This is something that sort of came about because, in a sense, we had this collaborative attitude not only between ourselves, but among us and the machines that we were using. I mean, my own background with making art is very self-consciously about making art with machines as opposed to making art with tools. I think that a machine is, simply, a more complex type of tool. So my early work was done with a photocopy machine.

JH: Would you say that we're making nostalgia about nostalgia? A media nostalgia?

LD: Maybe, maybe. I mean, the shift to digital was a very natural one for us to make. I mean, we'd all been using computers, so obviously wanting to turn our computer

into a digital workstation was a compelling thing for us to do. ... The methods of working in analog and digital are very different. From my experience, the accidents in digital work are much less compelling. You almost have to plan what you want and hope you get it. And you can do this endless polishing with very little effort, and you usually can get pretty close to your initial idea. And sometimes you find that what you conceived isn't quite what you want when you actually end up hearing it. I don't want to sound like I'm down on digital, because I think it has great power and flexibility, but there are some aspects of it that are less satisfying. However, because of the flexibility that digital provides, you can conceive of things in digital that you never could make in tape. It creates possibilities. It creates compositional possibilities that we've tried to exploit.

JH: Maybe too many possibilities.

LD: Sometimes it feels that way.

Kembrew McLeod is making plans and gearing up for an epic Roctober.



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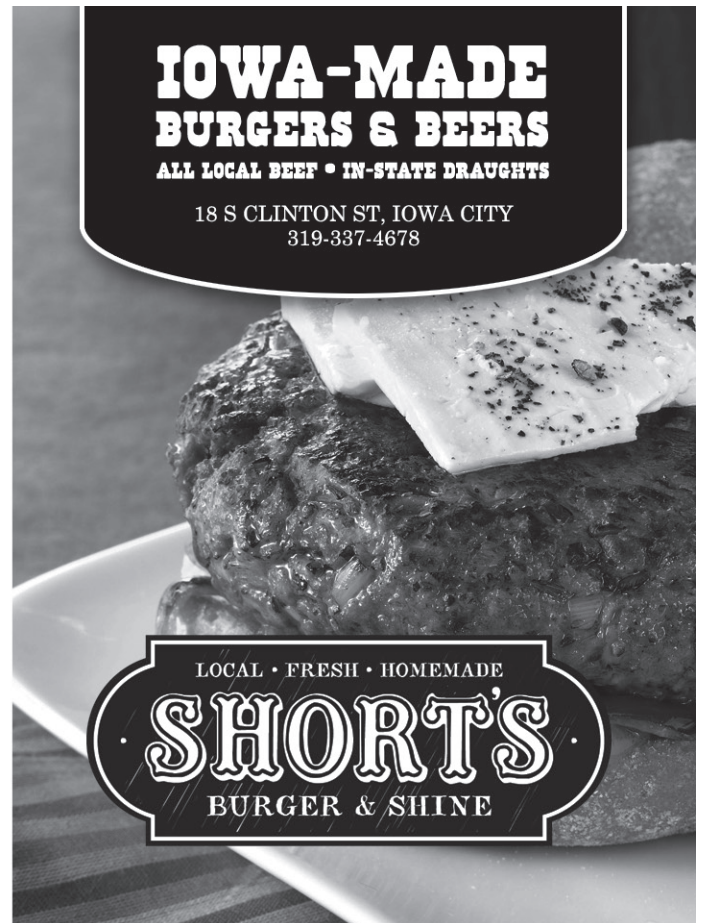
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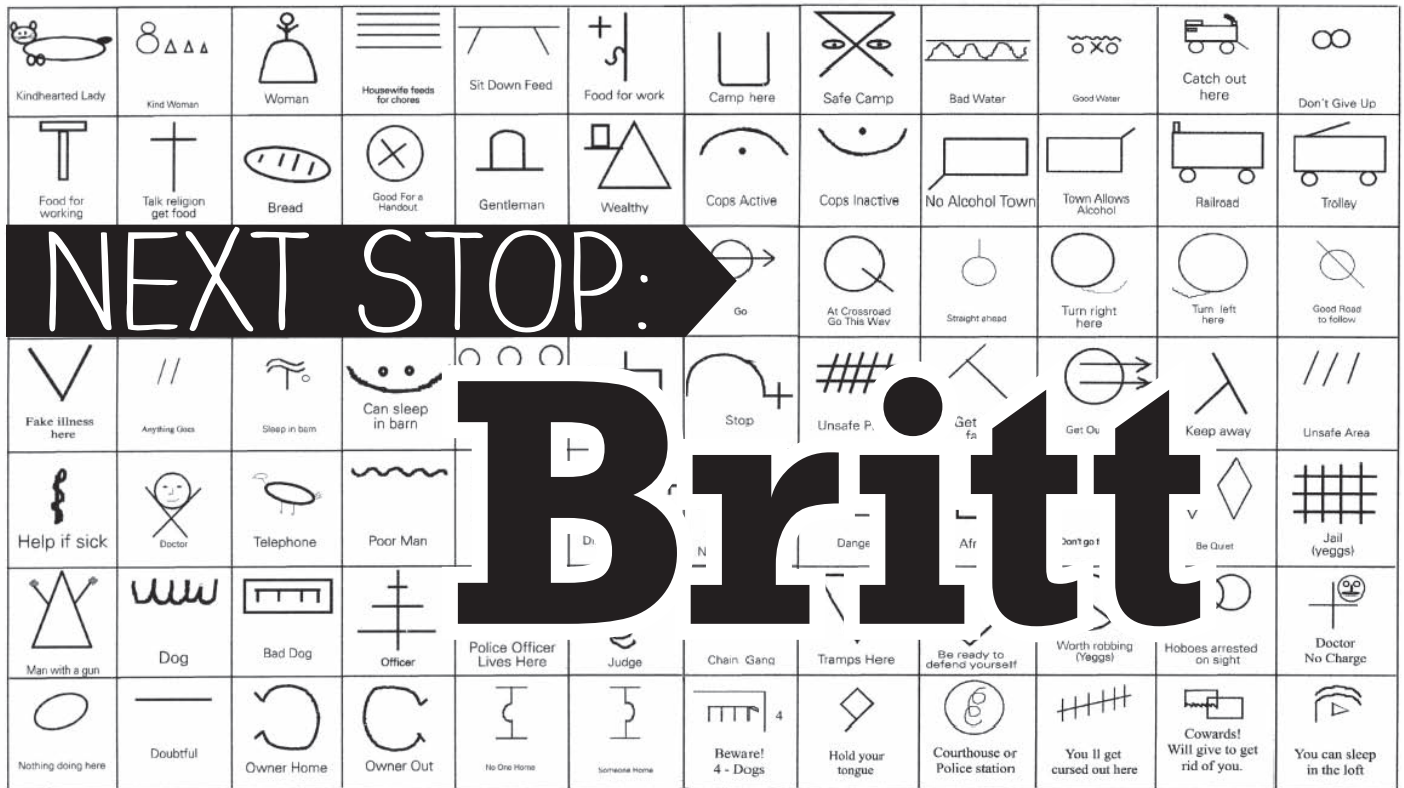
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SHORT'S

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In the Northwestern corner of the state, in Britt, Iowa, an annual summer festival just celebrated it's 111th birthday. It celebrated the core values that are not just universal to summer, or to we as Iowans, but to us as Americans: our rights and our liberties, however we choose them. The 111th-Annual Hobo Convention celebrates a freedom that few will know outside of its tightly knit culture and the curious who hover close to its campfires.

"It was in 1900 [that] the first hobo came to Britt and declared it home of the Hobo Convention," says Linda Hughes, current Hobo Foundation president and the curator of the Hobo Museum, located in the center of town.

Today, it's hard to imagine that the town of Britt is much different from the one encountered by that first hobo. Perhaps the biggest change is that the small community's main drag of shops now includes a Hobo museum where it used to house a theater. Around that, clusters of neighborhoods give way to vast outlying farms that span the low horizon in every direction.

It's a corner of the state where there is so much more sky than earth, it's no surprise that wind is the largest crop. But during the sun-soaked months of summer the town's population more than doubles as tourists and hobos alike trek to the town that is known

around the country and the world for its museum, gardens and cemetery—all dedicated to the hobo life. Visitors partake in celebrations of all things hobo: historical tours, a parade, the world's largest hobo jungle (a large bonfire) and a coronation of hobo king and queen.

SMALL ETCHINGS ARE LEFT ON THE INSIDE
OF TRAIN CARS, ON THE FENCEPOSTS
BORDERING FARMSTEADS AND AT CAMPSITES
UNDER BRIDGES. EACH GLYPH TELLS OF
FRIENDLY HOMES, WATCHFUL POLICE AND
DOGS TO BEWARE OF.

Hobo history is intertwined with Britt's identity and business community. Linda sums up the relationship thus: "Most hobos feel Britt is their home. Many say the hobos are Britt and Britt is the hobo."

It is a long and storied culture, the eternal summer of the American Hobo. The inaugural date of the Britt festival is a testament to that. But its heroes are only found in the tales around brush-fires in train depots and under bridges, by raconteurs claiming to have been there first hand or to have known the party involved, or being the party themselves. At first glance, America's history has always

been told as the victor: breaking of the sod, the pan of gold smeared soil; its heroes are the bootstrap industrialists, the garage tech start ups. In our popular stories we live in the same vertical narrative, always striving upward. The victor is forever surviving, but rarely living.

The festival in Britt reverses that. It highlights the poetry of wandering, the songs of the traveler. It celebrates the life of the hobo and the art of their living. So much of our artistic heritage is influenced by these men and women who take to the rails and highways in search of work and adventure in equal measure. Their stories of hardship and fellowship have been immortalized in our nations greatest works of literature and song. But here in Britt, in the warm months surrounding the festival, the stories are much more personal.

"My favorite stories are from people talking about how their mother or grandmother would feed the hobos," Hughes recalls. It's indicative of the town's relationship with the culture—distinctly personal, affectionate. Hughes adds, "Somewhere on their property would be the hobo symbol of a cat, which means 'kindhearted lady' to travelers."

The museum's collection memorializes the symbols and codes of the hobo. Because of the

BRITT CONTINUED ON PAGE 16 >>

>> BRITT CONTINUED FROM 15

lonesome nature of the hobo, over the decades travelers have developed a vast language to inform one another of the status of a town and its climate.

Small etchings are left on the inside of train cars, on the fenceposts bordering farmsteads and at campsites under bridges. Each glyph tells of friendly homes, watchful police and dogs to beware of.

And as little as a hobo can carry, their clothes and packs develop a language of their own—walking testimonies to their travels are told in patches and pins sewn into well-worn fabric. Articles of custom clothing hang throughout the museum, each donated by a legendary hobo or their family. One such relic is a favorite of Hughes', it tells the story of the "Pennsylvania Kid, a Depression-era hobo, who wore a hat encased with patches, pins, feathers, clothes pins and many other trinkets." Wherever Kid traveled in search of work, he would add a little more to this

PROVIDING A PLACE WHERE
THE HOBO KINGS AND QUEENS
CAN BE BURIED AMONG
FRIENDS AT NO COST TO THEIR
FRIENDS OR FAMILIES, IT IS
A COMFORT TO MANY TO
TRAVEL KNOWING THAT THERE
IS A PLACE FOR THEM IN BRITT.

elaborate headdress. At some point the hat was lost and Kid passed away. "Then a lady from Council Bluffs came to the convention four years ago and presented me with the hat." Hughes beams, "It weighs 18 pounds—The Pennsylvania Kid has come home."

It was Kid that signaled the beginning of the festival season for Hughes. "Whenever he came to Britt for the convention, he would walk down Main Street from the south. That's when we knew hobo day was here." It was his march that birthed the annual hobo parade.

Though Kid has passed on (or caught the westbound, as hobos refer to death), he still resides in his adopted home, buried in Britt's hobo cemetery. Maintained through donations to the foundation, Britt has created a

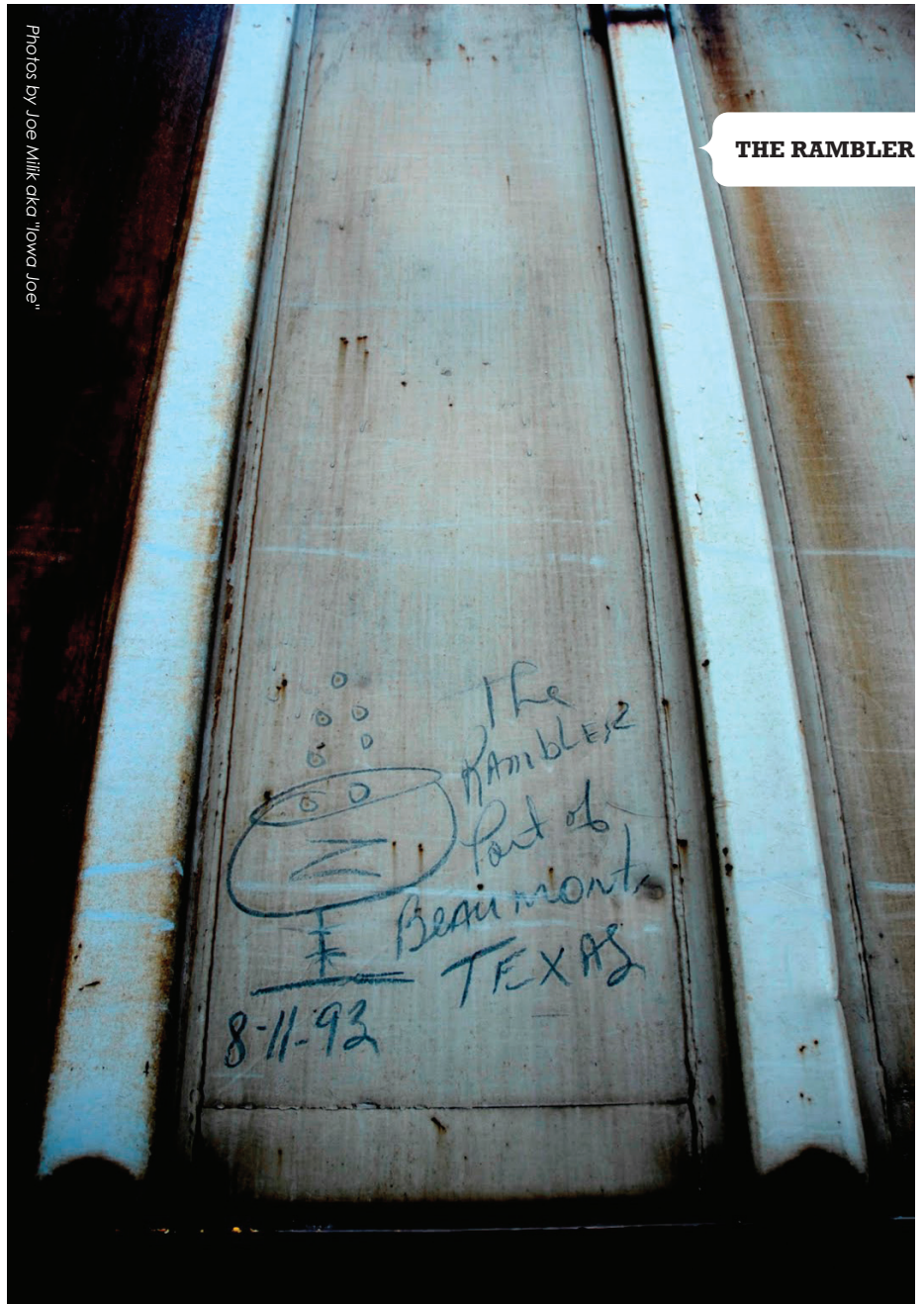
final resting place for so many of the country's great wanderers. Providing a place where the hobo kings and queens can be buried among friends at no cost to their friends or families, it is a comfort to many to travel knowing that there is a place for them in Britt. The city also maintains a memorial garden for the hobo queens—a brick path etched with the names of many that have 'caught the westbound,' but are forever remembered.

It is acts like this that make Britt, and Iowa by proxy, a beacon for the hobo. Its kindness and inclusion to the traveling stranger shows itself to be emblematic of our country's greatest aspirations. Not only to prize and exercise

our own liberties, but to foster and maintain the freedom of others, to ever be a home to the homeless. In those ideals, it may be that Britt's Hobo Convention is the most quintessential American holiday we have. **lv**

Chris Wiersema lives in Iowa and writes in his kitchen, though he has a perfectly nice desk upstairs.

Joe Milik is the publisher of Decrepit Americana, a publication documenting railroad art and monikers. He blogs at www.iaisboxcarart.blogspot.com



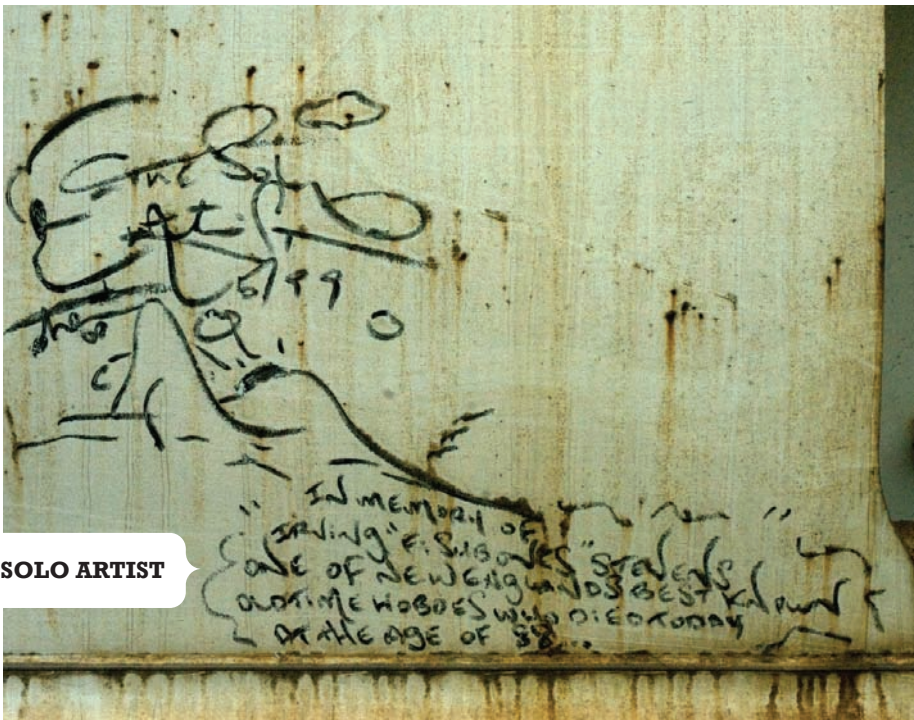
Photos by Joe Milik aka "Iowa Joe"

THE RAMBLER



LONG LIVE THE KING

A sign by Iowa Blackie, one of the hobo kings laid to rest in Britt.



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Submit your work to: htr@littlevillagemag.com. Please attach your work as a Word Document, PDF or Rich Text file. Your name and contact information will be removed from your entry and it will be judged anonymously. Judges will be Andre Perry (UI Nonfiction MFA graduate and executive director of the Englert Theatre), Hugh Ferrer (associate director of the UI International Writing Program and board member at Iowa City UNESCO City of Literature) and Matt Steele (publisher and managing editor of *Little Village* magazine).

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Ranking system: At least two judges will read every submission.

Finalists will be read by all three. Deadline will be the last day of the month, every month. For example, work to be featured in January will have been received between November 1st and 30th; author of the work selected will be notified by December 15th.

Work will not be rolled over for consideration in the next month, no matter how highly it was ranked. However, if your piece is not selected, you may resubmit the same piece for consideration in another month, including the following month.

Winners are eligible to enter again only after 12 months have passed since the publication of their work.

Little Village does not publish in July. Work submitted between May 1st and June 30th will be considered for August publication.

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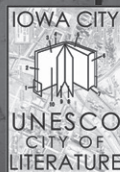
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I'm not talking about any of that mix-in-a-box shit, no Betty Crocker or Sara Lee, no 'high altitude' adjustments or figuring out which kind of pan you have. Because metal or dark metal—does that even really matter? I mean, is that really going to make a difference? You will have a cake, and it will smell *awesome*, and I don't think that cake is going to know the place where it came from.

This is about sweetness, about sugar, about the things you do to make yourself feel better. This is not, I should say, about women's issues, or femininity. This isn't about what it is to hold a heaving child against your bosom. It has nothing in the world to do with stereotypes. We are not defeating anything.

This is about cake.

It is also about work—the physicality of the process, the mixing and the sifting, the wooden spoons and

This is about sweetness, about sugar, about the things you do to make yourself feel better.

the wire whisk and those tiny tin measuring cups your mother gave to you way back when you were an itty bitty person, and she pulled that kitchen chair over—that wooden one with the off-color grooves—and she measured the flour with her finger and then let you dump it in, because you were little, remember, but you could be counted on to do that much. This is about those measuring cups, remember, with

the uneven coloring and the million shades of gray, and normally you keep them buried under things in some drawer because you are not some little girl—you are a woman and you are out

doing womanly things, like running miles with your hair pinned back in a way that is

sexy, or flirting with men, or stabbing the olive at the bottom of your glass with your straw and then pulling it off the tip

with your lips, firm, around that olive, saying to the man you are with, "This is so good," even though it isn't, because it's only just an olive, *it is only just an olive*, and then you will go home without that man and you will sit on your couch and you will wonder, *Is this about that olive? Is this because I didn't take that olive in a way that was sexy?*

Can you take an olive in a way that is sexy?

This is not about phallic imagery.

Remember: This is about labor. This is the labor of love you perform when that first



labor of love isn't working—his body, and your body, and some navy blue bed sheets that smell like scalp but in a way that is good, in a way that you really kind of like. This is about that *other* kind of labor, that second kind, that kind that you do in your kitchen when the light is nice, and maybe there's some candles lit, because it is nice to bake a cake to vanilla bean melting wax—you can see the future and it smells good!—and your iTunes is playing some Edith Piaf on a playlist you titled 'Relevant' because you are a woman, remember, and this is the most modern century there is.

This is not about intellectualism, or the way it feels when you've kept your hair pinned back in a bun all day because you are a teacher, a professional one. Those kids, remember,

they aren't much younger than you. But a pencil skirt will fix that, won't it?, and also the bobby-pinned hair. That will trick them.

Remember: This is not about conceit.

This is mostly about chocolate.

This is about the way it feels to slather something thick on a cake and think, *I am going to eat that*. Because you are going to get to eat that, all of it, sitting in your nubby pajamas on your couch watching *Intervention*, thinking, *Oh my god, I am so glad I am not drinking Listerine from the bottle like that girl. It could be so much worse*. Because it's true, it could be worse. It could be *so much worse*.

This is about the way it feels to slather something thick on a cake and think, *I am going to eat that*.

This is not about having your cake and eating it too. I know that it seems like that, but really, it's not.

This is just about icing, okay?, and a lot of it: chocolate or vanilla or straw-

berry or coconut or lemon that you made with freshly squeezed lemons—you rolled them around on the wooden cutting board so the juice loosened from the skin, and then you sliced through their peel, and you squeezed the pulp, plucking the seeds from the icing with the littlest spoon you could find. You top it with berries, and maybe you peel the lemon, too, so there are little curls of lemon, and it all looks so pretty, so festive, somehow so *feminine*. You slice that cake with a metal serving spatula that is silver and shiny, one that you imagined you would one day cut your wedding cake with *but here you are*, and you pair the cake with a well-bodied glass of chardonnay, maybe one you thought you would share with someone *but here you are*, and none of that matters anyway because you are not that Listerine girl.

What I am telling you is this: There is a cake, and it smells awesome, and you should eat it.

And that boy who doesn't love you with the bite-size pieces of his heart—that is okay, because you are a woman, and you can bake a cake, and there are berries on that cake, and look, would you just look, at all of the things you have done. **lv**

Amy Butcher is a current graduate student of the Nonfiction Writing Program. Her work appears or is forthcoming in The Indiana Review, Brevity, Hobart, PANK and more.



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THE MONTH IN THEATRE

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Hairspray

The Coralville Center for the Performing Arts celebrates its community spirit with homegrown acting company Circle City putting on the musical *Hairspray*. Once upon a time musicals started as stage shows and became movies; nowadays the reverse seems to be the case just as often—*Hairspray* started its life as a John Waters film, and it was later made into a stage production by Mark Shaiman, Scott Wittman, Mark O'Donnell and Thomas Meehan. The story, set in Baltimore in 1962, involves a teenager who first campaigns to be on a TV dance show and, in the manner of all musicals everywhere, succeeds against overwhelming odds, and *then*, for good measure, seeks to integrate the show. It is truly a community production: Local actors play many parts and it should be a fine way to celebrate the opening of the area's latest performance venue. Shows are Sept. 9, 10, 11, 16, 17 and 18. Tickets are available by calling 319-248-9372 and more information is at citycircle.org.

Riverside Theatre

Feet First In The Water With A Baby In My Teeth

Riverside Theatre has long advertised itself as hosting "Big Drama in a Small Place," and thus it has also long been a haven for

one-person shows. The latest of these is *Feet First In The Water With A Baby In My Teeth*, written and performed by Megan Gogerty and directed by Alexis Chamow. The excerpt on her website (megangogerty.com) includes a discussion of the demerits of strollers (or, as they're called these days, "travel systems") with 16 cupholders, but the promotional materials promise fun even for those who aren't parents. The show opens Sept. 9 and continues through Oct. 2. Tickets are available at riversidetheatre.org or by calling 319-338-7672. There will be a talkback session following the matinee on Sept. 11.

Working Group Theatre

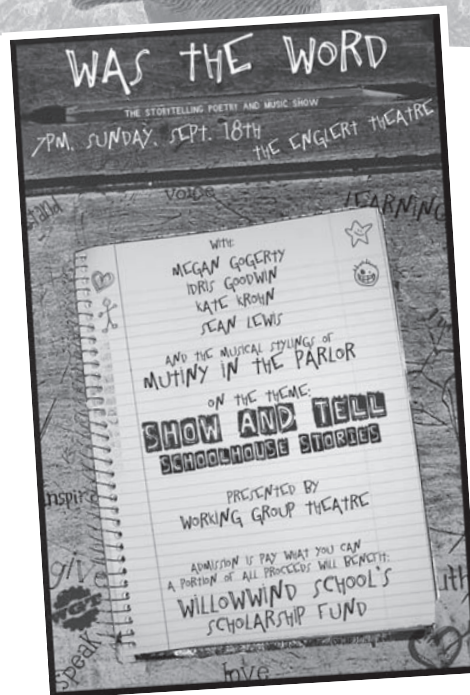
Was the Word

Working Group Theatre members were spread far and wide this summer: Producing Director Martin Andrews spent some time in Barcelona co-directing the Freedom and Focus International Voice Conference, while Artistic Director Sean Lewis and Associate Artistic Director Jennifer Fawcett spent three weeks in Rwanda working with students there to write and produce an original play. They now return to Iowa City with a potentially fascinating spoken word and music series called *Was the Word*. This reviewer fondly hopes that



WORLD PREMIERE

Megan Gogerty's new solo show *Feet First In The Water With A Baby In My Teeth* runs Sept. 9 – Oct. 2, at Riverside Theatre.



Feet First In The Water With A Baby In My Teeth

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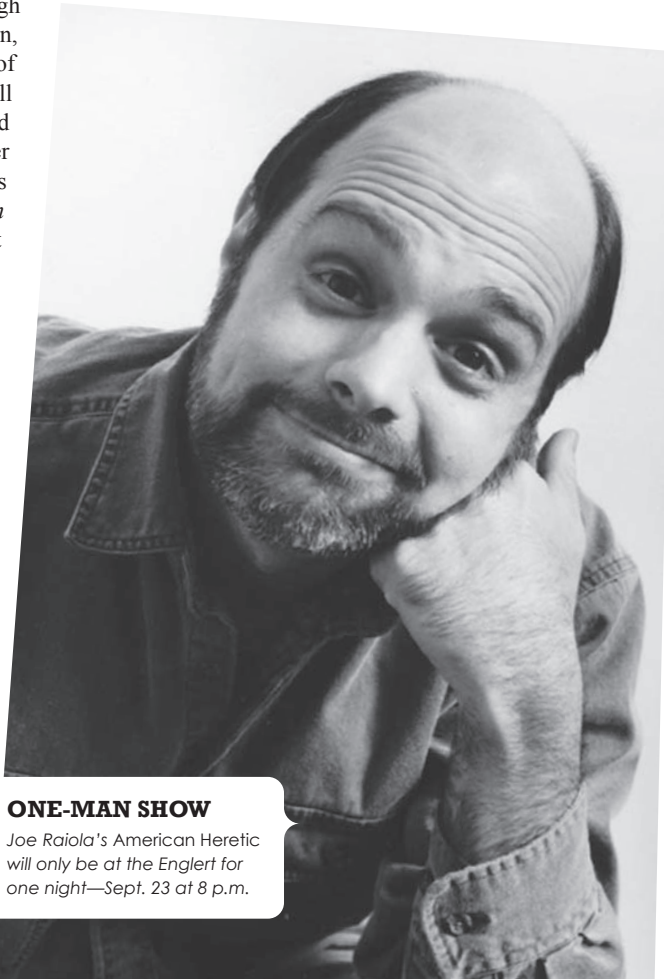
someone in the production will say "What's the word?" at some point. The show starts on Sept. 18 at the Englert and will recur each month—although with a different theme—through March, with a break in December. Each month will benefit a different local non-profit—admission is a freewill donation, and 20 percent of the proceeds will go to benefit the chosen group. Mutiny in the Parlor, the jazz and blues group, will be the house band for the shows.

Find out more about these performances at workinggrouptheatre.org

The Englert Theatre

Joe Raiola's *American Heretic*

Joe Raiola is a comedian, not an actor, and he portrays himself in his one-man shows, but they're dramatic enough to qualify for this column, and as the senior editor of *Mad* magazine he is well worth seeing if you need a first amendment booster shot. He'll be doing his one-man show *American Heretic* for one night only on Sept. 23 at 8 p.m. at the Englert. Tickets and more information are available at englert.org. (And speaking of amendments, it's been awhile since we've had a trivia contest around here. The first person to get back to me with what is protected in the third amendment to the US Constitution wins the fabulous prize of getting his or her name in the paper next month. And no cheating—you can't look it up! Write to me at thestage@littlevillagemag.com)



ONE-MAN SHOW

Joe Raiola's *American Heretic* will only be at the Englert for one night—Sept. 23 at 8 p.m.

Dreamwell *The Crucible*

Arthur Miller's 1953 drama *The Crucible* is a play about the Salem Witch Trials that is actually a play about the McCarthy era, sort of the way that M•A•S•H was a TV show about Korea that was really a TV show about Vietnam. Most productions of *The Crucible* focus on the political themes, but Miller was no one-trick pony—there's more to the play than that. In Dreamwell's production, expect to see a character study torn between their desire to stay true to themselves and their need to conform to the world around them. As an added bonus, you can participate in a discussion of the play at the Coralville Public Library on Sept. 29 at 10 a.m. as part of the library's Stage on the Page series. The show opens Sept. 30. Tickets are available at dreamwell.com. **lv**

Laura Crossett is a writer, a librarian and an Iowa City native. She has been a theatre-goer since she was tall enough to climb on a seat.

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Glassing up BOHEMIA

The history of Cedar Rapids' CSPS building is a palimpsest of changing identities in and around Cedar Rapids' Czech Village. Over the past 120 years, since the Cesko-Slovensky Podporující Spolek (Czechlo-Slovak Protective Society) first opened its doors in the 1890s, it has housed a fire station and various industrial businesses. Most recently, it has been home to the nonprofit Legion Arts, which has used the space for more than 1,500 theatrical and musical productions and over 250 art shows since

it opened in 1990. Having fundraised to the tune of \$8 million, Legion Arts spent the last 16 months giving the building a facelift. The organization is now ready to unveil and celebrate its renovated building with a full lineup of noteworthy visual and performing arts events.

CSPS is on Third Street SE in Cedar Rapids. This neighborhood, now known as 'New Bohemia', was heavily damaged by the flood of 2008. Many buildings in the neighborhood are half-demolished, boarded up, or undergoing renovation. When our intrepid photographer Adrienne Behning and I visited, the loudest sound to be heard was the buzzing of cicadas. But New Bohemia is beginning



CSPS

1103 3rd St. SE, Cedar Rapids
www.LegionArts.Org



A new renovation project may turn Cedar Rapids into the next cultural hub for artists.

to show signs of life. On the corner of 12th Street, there are the Parlor City Pub, Capone's Restaurant and the Chrome Horse Saloon, making the neighborhood a livelier nighttime destination than moribund Downtown Cedar Rapids a mile to the north. With the renovation of the CSPS building, New Bohemia is becoming a new alternative cultural hub for Cedar Rapids.

Mel Andringa, co-founder and producing director of Legion Arts, gave us a tour of the building, still under construction, in advance of the August 26th grand re-opening.

He said Legion Arts began as a theatrical performance company, first in New York City and then for 10 years in Iowa City during the 1980s. According to Andringa, he and his partner John Herbert—co-founders of Legion Arts—moved the company up I-380 because they were “looking for a rehearsal space and studio space and ... there wasn't really that sort of space in Iowa City.”

More than twenty years later, Legion Arts is firmly rooted in its current location, carrying its torch into the future with renovations



contains the original bar that serviced the various Czecho-Slovak lodges that used CSPS for meetings.

The glass-brick windows have been replaced with regular windows consistent in style with the 1890s, though they're glazed with modern, energy-efficient glass. If you have been to CSPS shows in the past, the new windows will make a remarkable difference; they let in much more light during the day and open the building up to the surrounding neighborhood.

The third floor houses the Legion Arts offices on the south side, but the Lodge room on the north side is unique. It was home to the monthly meetings of several Czech lodges. You enter through a sturdy door with a

that are careful to preserve the neighborhood's history as well: "A big part of this project involves state and federal historic tax credits so everything was done to the standards, especially on the exteriors of the State Historical Society and the National Park Service," Andringa told us as we explored the building.

The first floor, which previously was a printing shop, has been refurbished with office space that will serve as an incubator for arts organizations. Also on the first floor is a black box theatre and gallery space.

The historical preservation is most evident on the second floor, which is dominated by the main stage theatre. The sloped stage and proscenium arch look much the same as they did a century ago and the lounge next door

peephole, where lodge members had to give a password to be admitted. It is a large room with beautiful wood floors on the north-east corner of the building, with a surprising array of eight closets on the east wall. Each lodge had their secret ceremonies and needed a place to lock up their gear, hence the closets, which also dramatically line a small adjoining hallway.

With the new make-over, CSPS has been retooled for Legion Arts' mission of fostering local arts—this month, the Iowa Arts Council will use the space to present its "No More Starving Artists" conference, featuring workshops in how to actually make a living as an

CSPS CONTINUED ON PAGE 28 >>

Get Artsy

**CSPS - Opening Art Exhibitions:
Fri., Aug. 26 - Mon., Sept. 19, 2011**

River To River

This Iowa-centric, juried ceramic show is the first exhibition in the newly rehabilitated space. Organizer and ceramic artist Ben Jensen said the point of the exhibit is to show the growing breadth of ceramics in the Midwest. "Traditionally, the Midwestern style has been dominated by simple, functional forms, like pots," said Jensen, "never anything flashy."



Undeclared

Cedar Rapids' painter Vaclav Hasek, presents a mixed-media installation in the new, first-floor gallery at CSPS (shows alongside *River to River*). Of the work, Hasek says, "The paintings are not representational statements made into visual answers, but rather depict questions of what is beautiful, who or what defines an issue and its meaning, and how we as Americans find a larger group identity."



Slurb

Rounding out the opening exhibition is an animation by New York artist Marina Zurkow. Her stuttering, 18-minute loop depicting a city overtaken with water (too familiar?) will be on view in the new Project Room.

SEPTEMBER SCHEDULE

- SEPT. 2-19 **"River To River"** (CR Ceramics Center juried art show)
- SEPT. 03 **The Pines** (alt-folk) 8 p.m. | \$9 Advance/\$12 Door
- SEPT. 06 **Mountain Heart** (avant-bluegrass) 8 p.m. | \$25/\$30
- SEPT. 09 **BeauSoleil avec Michael Doucet** (Cajun) 8 p.m. | \$25/\$30
- SEPT. 10 **The Good Lovelies** (Female folk trio) 8 p.m. | \$14/\$18
- SEPT. 11 **David Wilcox** (Singer/Songwriter) 7 p.m. | \$17/\$21
- SEPT. 15 **Danny Schmidt & Carry Elkin** (Singer/Songwriter) 7 p.m. | \$11/\$15
- SEPT. 17/18 **Iowa Artist Conference** (IA Arts Council Event) 8:30 a.m.
- SEPT. 21-24 **Landfall Festival of World Music** (Featuring Staff Benda Bilili)

THE FUTURE IS NOW

Richard Wagner dreamt of a Gesamtkunstwerk, “a total artwork,” a theatrical production that puts the entire human imagination into play and expresses nothing short of the truth. *Metropolis*—Fritz Lang’s operatic, balletic, mythic, expressionistic, crazy, nightmarish, silent movie—is about as gesamt a Kunstwerk as there is, especially if you add to it the live music of the Alloy Orchestra, who will perform their great score to a screening of a restored *Metropolis* on Sept. 30 at the Englert Theatre.

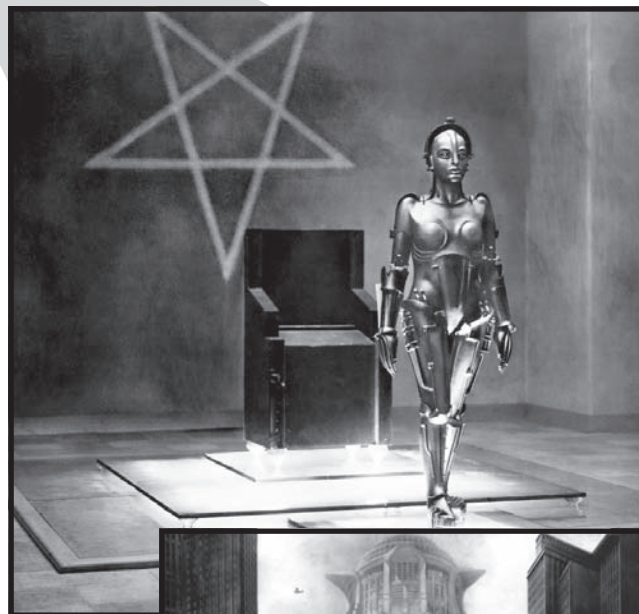
The movie has been admired by Marxists, Catholics, Hitchcock and Hitler.

The most expensive silent film ever made, *Metropolis* was released in 1927, but it was cut drastically after its premiere in order to be more commercially viable. Over the following decades, various mangled versions of this German-expressionist sci-fi masterpiece have managed to mesmerize viewers. In 2008 a near-complete copy was miraculously found in the basement of a Buenos Aires museum.

Though *Metropolis* has been restored numerous times in the past few decades, this recent re-release of the movie is the most complete version of Fritz Lang’s original vision and its most gorgeous restoration. Even the added scenes, which show their grainy wear-and-tear, are oddly beautiful.

The future *Metropolis* envisions for the early twenty-first century is of an economy gone awry. Powerful capitalists lord it over the working poor who cling to a religion of hope until they finally get so mad that they organize into a populist rebellion and lash out at the very institutions that sustain their existence. What strange ideas about the future they had back then!

Actually, one of the many joys of *Metropolis*, an allegory built out of allegories, is to try to puzzle out its politics.



FRITZ LANG

Metropolis (1927)



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The movie has been admired by Marxists, Catholics, Hitchcock and Hitler. Fritz Lang, who eventually fled Nazi Germany, is clearly critical of capitalism and power-politics; however, in my opinion, he's most fearful of the destructive, fascist energies of the mob.

But it's not the politics that makes *Metropolis* so great. It's the movie's tremendous visual power and inventiveness. To get into the spirit of it, you need to remember that the movies were originally *motion pictures*, not projected dramas of everyday life. Fritz Lang draws freely on the entire history of art to construct his dystopian, melodramatic, over-the-top vision. Surrealism mingles freely with

The Alloy Orchestra has performed versions of their score to *Metropolis* upwards of 500 times over the past twenty years, rewriting and rearranging it after every restoration. Though the members of the band are all experienced rock musicians, their score isn't exactly rock. The keyboardist Roger Millers, also well known as a cofounder of Mission of Burma, describes it as "post-rock," adding, "While our score has strong classical underpinnings, there is a sense of urgency: the music wants to burst out of the movie. We have no interest in being distracting, but the over-the-top scenes often call for a wildness that is most approachable through rock music."



METROPOLIS + ALLOY ORCHESTRA

Sept. 30 | The Englert | \$15 general/
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expressionism. The candlelit quiet of *La Tour* bursts suddenly into the bustling imagination of *Bruegel*. In true sci-fi fashion, Lang in 1927 employs the entire future repertoire of movie camerawork—including unsteady, subjective, handheld shots—to create his overwhelming effects. Watching the movie is like having a magic art gallery scroll before your eyes, one where the paintings splash and move.

But what really completes it as a "total artwork" is the music. Its original score by Gottfried Huppertz blends Wagner, Strauss and old Latin hymns. Since then, *Metropolis* has been scored multiple times, not only by freewheeling movie-theater pianists, but by the techno-DJ Jeff Mills and the 80s pop group Moroder, whose lineup included Adam Ant, Billy Squier, Freddy Mercury, Bonnie Tyler and Pat Benatar. At the Englert we get to hear what has become the definitive musical interpretation for our time by the Alloy Orchestra, a three-man group out of Cambridge, Massachusetts that collectively composes and performs mesmerizing scores to silent movies.

The Alloy Orchestra has performed versions of their score to **Metropolis** upwards of 500 times over the past twenty years, rewriting and rearranging it after every restoration.

When the Englert Theatre was reopened as a community arts center in 2004, what I immediately imagined as a perfect use of its gorgeous space was a great old movie with live contemporary music. After seven years my dream has come true—a lot better than Fritz Lang's century-long wait for a restored *Metropolis*! **lv**

Scott Samuelson teaches philosophy at Kirkwood Community College and blogs about music with his eight year-old son at billyanddad.wordpress.com.

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16-22

BUCK

A Film by Cindy Meehl | USA

THE STRANGE CASE OF ANGELICA

Directed by Manoel de Oliveira | Portugal

SEPT
23-29

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Look for amped-up CSPS programming at LegionArts.org



Photo by Adrienne Behning

artist—and bringing an interesting and varied line-up of performances and gallery shows to Cedar Rapids.

The music schedule for September includes latin jazz from the Ernán López-Nussa Trio, alt-folk favorites The Pines, famed Cajun group BeauSoleil and the internationally eclectic Landfall Festival of World Music.

With the new make-over, CSPS has been retooled for Legion Arts' mission of fostering local arts.

It's remarkable and worth celebrating that Legion Arts and CSPS exist at all. The organization has persisted and thrived—I imagine to varying degrees—for 20-plus years due to the hard work of its founders and many employees, volunteers and donors. They were able to raise eight million dollars in grants and donations to buy and renovate the CSPS building and surrounding property and turn it into a state-of-the-art gallery and performance space. They have created a unique, adventurous and professionally-managed arts organization in a city that most Iowans associate more with the overpowering smell of cooking oats than the arts. As much work and stress as must come with such territory, I hope they are spending a few minutes this month celebrating all they have achieved. **lv**

Kent Williams



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O



VIVA VOCE

w/ The Parson Red Heads
& Alexis Stevens | Sept. 15
The Mill | \$8/10 | 9 p.m.

Photo by Sarah Jurado

Let there be shows

Oh, dear readers, another fall is upon us and, with it, the return of corduroy, football and extensive band touring schedules. As you may have noticed, my last few columns have dabbled in long-winded introductions that are meant to both satisfy my own creative urges and cover up the fact that sometimes there really aren't that many shows I want to see. Well, no more! (That sound was my editors collectively exhaling.) This month there is much to see and hear, so let's get down to

Janis Ian's "At Seventeen" is probably the best song ever written about the endless trauma of being ugly in high school.

brass tacks, as the saying goes. Or get down with brass monkey, that funkier of monkeys, which I'm going to drink as soon as I finish writing this. Or during.

Since I'm a gentleman, I'll let the ladies go first: The 18th Annual Iowa Women's Music Festival happens this month. Most of the festival takes place at Upper City Park, but Janis Ian will headline with a show at the Engert Theatre on Sept. 10. Ian certainly falls into the "Living Legends" category, with a slew of Grammys and a recording career that started in the 1960s. I think it will be worth going just to hear "At Seventeen," which is probably the best song ever written about the endless emotional trauma of being ugly in high school. Released in 1975, you either know the song because you're old or because you heard it in the movie *Mean Girls*. Or both, I suppose. Anyway, also playing the festival is local folk singer extraordinaire Pieta Brown, with Bo Ramsey tagging along to supplement her songwriting with his guitar chops. As the

festival gets closer I'm guessing more information will be available on their website, so check that out—www.prairievoices.net.

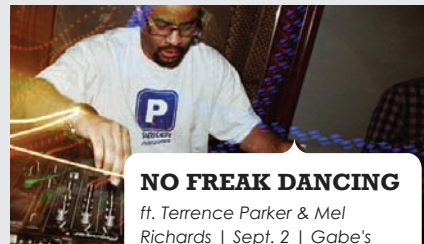
Speaking of women's music festivals, Paradise Island's Jenny Hoyston runs one every year in California. But around here, she's most famous for teaming up with local banjo-pounder William Elliott Whitmore on 2006's *Hallways of Always*, an atmospheric country duet record. Hoyston is also a member of post-punk band Erase Errata, whose output in the early-to mid-2000s was widely celebrated. Paradise Island (sometimes credited as Jenny Hoyston's Paradise Island) is a kind of catchall solo project that veers between the two poles of Hoyston's musical life: the

aggressive and the pastoral. 2003's *Lines are Infinitely Fine* features lo-fi electronics and outsider pop sensibilities, but more recent material, like 2007's fantastic *Isle Of*, lean more toward a polished folk/rock approach. One of my favorite songs of the last 5 years is her cover of Buffy Ste. Marie's "Dream Tree," available on the *Recovery* compilation. It's incredible. This is my most anticipated show of the month and it goes down at The Mill on Sept. 1.

If you like your folk/pop of the more traditional sing-along variety, then your best bet this month would be to head to the Mill on Sept. 7 to see Fruit Bats. Fruit Bats is the project of songwriter Eric D. Johnson, a Chicagoan who also plays in Califone and The Shins. Their 2003 song "When U Love Somebody" has been on 90 percent of all mix tapes that I have made and/or received and I'm sure it's also in some movies and commercials and things. Expect to hear it along with some songs from their new album, *Tripper*. These guys have played the Mission Creek Festival in previous years and their live show is fantastic. Opening

Quick Hits

Put these shows on your calendar for the month of September.



NO FREAK DANCING

ft. Terrence Parker & Mel Richards | Sept. 2 | Gabe's



FRUIT BATS

w/ Vetiver & Breathe Owl Breathe
Sept. 7 | The Mill | \$12 | 9 p.m.



JANIS IAN

w/ Natalia Zuckerman
Sept. 10 | The Engert
\$25 | 8 p.m.



WANDERING BEARS

w/ Caroline Smith & The Goodnight Sleeps & Datagun
Sept. 24 | The Mill | \$8 | 9 p.m.



PLAIN WHITE T'S

w/ The Summer Set | Sept. 27
Blue Moose | \$18/20 | 5 p.m.

Photo Credits top to bottom: unknown, Annie Beedy; Peter Cunningham; Adrienne Behning; Joseph Cultice



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up is Vetiver, who received some well-deserved attention when the San Francisco folk scene exploded a few years ago, in part because of the work that Vetiver's Andy Cabic did with Devendra Banhart. The last time I saw Vetiver they sounded like 70s-era Grateful Dead, so do with that what you will.

The West Coast folk/rock vibes keep will keep pouring in thanks to Portland, Oregon's Viva Voce, who play the Mill on Sept. 15. Their new album, *The Future Will Destroy You*, is an eclectic and pretty exciting blend of pop, psych, folk and even the kind of down-tempo electronica made famous by Mazzy Star. They're on my very short and exclusive list of favorite contemporary husband-wife duos, alongside Low and Mates of State. Recent *Little Village Live* guest and former Portland resident Alexis Stevens opens.

It's rare that I cover pop radio hit makers in *The Haps*, but I also think it's rare that pop radio hit makers pass through town. So with that in mind I'd like to give a shout-out to the boys in Plain White T's, who are coming to the Blue Moose on Sept. 27. I'm not even going to make the effort to read this band's Wikipedia page and present it as my own musical knowledge (ooh, this column's secrets revealed!), but I will say that I really thought there was something, I dunno, romantic about the song "Hey There Delilah." There, I said it. This show is \$20, however, so if you go to the show you should probably actually like the band.

This column has often devoted space to wish parting members of the music scene well when they leave Iowa City and it's in this spirit that I wish the best to Sam Blickhan, a member of the Wandering Bears and the Vagabonds, and a huge opera nerd. She's off to England to get a master's degree, but a kind of farewell show is going down at the Mill on Sept. 24, featuring a set by the Wandering Bears as well as Caroline Smith and the Goodnight Sleeps.

Lastly, it's my understanding that management and ownership changes are underway at the new/old Gabe's, which is noteworthy not only as local gossip but because that venue has perhaps the deepest history in the local rock scene. Keep your eyes on this column next month for more details as they unfold. **lv**

Craig Eley is a music writer, promoter and American studies grad student, usually in that order. Got news on the music scene? Write to him at craig@missionfreak.com.

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Idris Goodwin

Break Beat Bars

idrisgoodwin.blogspot.com

Hip hop was born as party music, constructed out of the raw materials available in the streets of the outer boroughs—funk & soul records and under-the-lamppost boasts. That it has persisted for 30-odd years is a testament to its contingency, constantly morphing to fit the now, spreading like a virus to every corner of the world. From Kathmandu to Compton, heads nod, kicks boom and a river of rhymes flows.

Back in the day Chuck D said that rap was CNN for black people, but these days it's gone way beyond any single ethnicity and, more often than not, it's more concerned with making bank than spreading the news about what's going on. Which makes me glad there's still people like Idris Goodwin fighting the good fight. On *Break Beat Bars* he's introspective, exploring his memories of a suburban Detroit childhood and returning repeatedly to the creative process itself. "I know it ain't green, I'm a paper killing machine, loose leaf to lineless three ring bindless, when I get stressed like the syllable in 'syllable' I explore the cuts and beats, it's all cyclical."

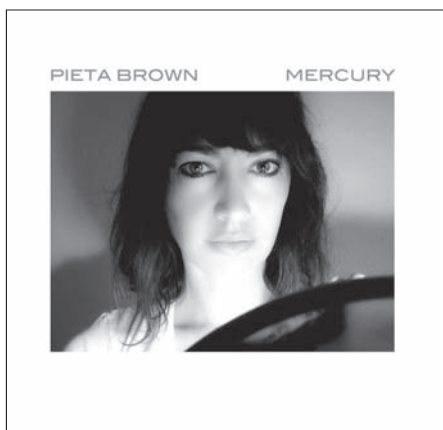
Made in collaboration with Albuquerque producer Diles, *Break Beat Bars*

is constructed of loose-jointed beats and relaxed flows. Idris' delivery is conversational, but the words are anything but off-hand. "I son fools like Sun Tzu with a tactical pen, I'm Sun Ra, drop jewels and electrical gems"

begins "Willy Loman Bars" which uses name-dropping as an armature for reflections that whipsaw between the past and the present: "New Dance Show? Pick out my little Afro. It's a long time ago now my hair don't grow."

Diles' beats have a fine studio sheen, but drop a fraction of a beat every so often to remind you that they're the product of human hands on the beat box. Idris flows right through the little Dilla-esque glitches—"Only way I stop rapping if I was jawless," he says, and I'll only stop listening if I go deaf.

Kent Williams has been sinking in a sea of sucka MCs in Iowa City since the Ford Administration.



Pieta Brown

Mercury

pietabrown.com

The monochrome photo of Pieta Brown on the cover of her album *Mercury* (out Sept. 27 on Red House Records) carries a certain "Mona Lisa" inscrutability. The unusual lighting from beneath nearly washes out her face

drawing you almost self-consciously to her gaze. While I usually don't expect her album covers to directly represent the album, the cover to *Mercury* elicited a pause before hitting 'play.'

Mercury is unique in the periodic table of elements in that it is the only metal which is liquid in the Earth's atmospheric conditions. As a literary convention, Pieta uses it with great effect in the title track. When she sings, "A mercury sky, a mercury sea / A mercury love inside of me" she's reveling that which

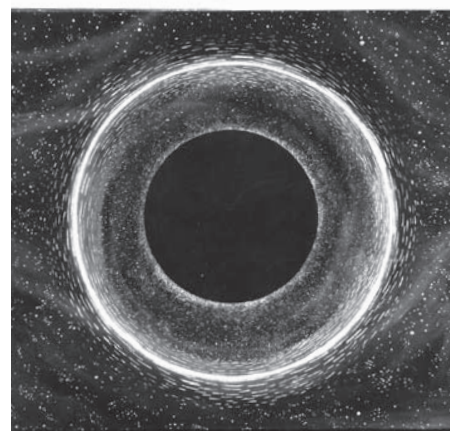
changes like quicksilver in her. So, too, like the contents of a broken thermometer on the floor rolling and pooling, the mood of *Mercury* changes and flows.

Pieta's sound is one that evolves slowly over time, and *Mercury* doesn't indicate any dramatic departure from her previous efforts. If anything, *Mercury* is a continuation of the distinctive folk-blues style established on her first Red House Records album, 2010's *One and All*. She continues, first and foremost, as an observer of the human condition. Never a literal storyteller, she delivers perspective and mood with the details left to be filled in by the listener's own experience. I often find myself searching for clues to decode the songs, which change at each listen.

As with the photograph on the cover of *Mercury*, we may ponder what Pieta is thinking, but the answer lies in our own listening and the changes that brings.

Pieta Brown will be performing an album release show on October 8 at the Englert in Iowa City as part of it's 99th Anniversary Celebration.

When Mike Roeder isn't writing for Little Village, he's blogging at www.playbsides.com



Blizzard At Sea

Invariance

blizzardatsea.com

Blizzard At Sea claims to be a metal band. Sure, singer/guitarist Steven Douglas tortures his vocal chords with a classic Cookie Monster gargle, but something else is going on here. Before kicking into proggy start-stop riffing, "Island Of Stars" begins with an extended dreamy intro, anchored with oceanic bass, reminding me of the trancey minimalism of New Zealand's Bailer Space.

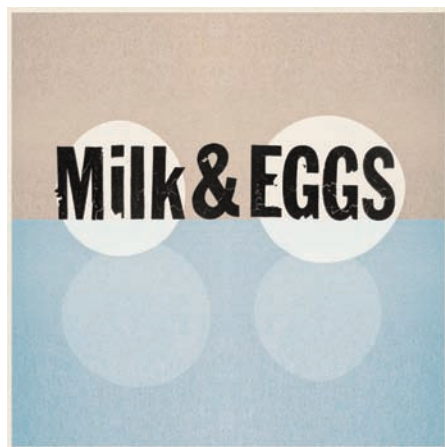
And then there's the album title "Invariance"

and song names like “Closed Universe” and “Action At A Distance”—are these guys closet mathletes? Under those black Napalm Death T-shirts are they somehow concealing lab coats? I shouldn’t be surprised that any band that incorporates mixed-meter rubik’s cubes of riffs into their songs is letting their nerd flag fly a little bit.

To the extent that they occasionally find a groove to ride, I’m totally with them. But *Invariance* is like Iowa weather—wait a minute and it will change. There’s loads of good stuff here, like the strange double-time ‘B’ section in “Simulcra” that recalls Philip Glass. But I’m not enough of a metal fan to be as excited about the bombastic headbanging riffs that follow. They can certainly play though, and the sound throughout this album is dynamic and warm, not a tinny & harsh “it goes to eleven” onslaught like a lot of new Metal.

But I wish Blizzard At Sea would stay on the slowed down groovy stoner side of the street. Every time they switch suddenly to a thrashy metal section in the song, I feel like I’m riding in the car and my annoying little brother switched radio stations on me. If metal is your thing, though, this EP will get your head thrashing and your ears ringing, and there’s nothing wrong with that.

Kent Williams



Milk & Eggs

Self-titled

myspace.com/milkaneggs

Milk & Eggs is Jordan Sellergren, who has only been performing for a couple of years. But judging from the quality of her songs and the poised, yet vulnerable way she sings them, she’s

been working on music in private for much longer. Her eponymous debut is deeply rooted in the acoustic folk tradition. Though her songs sound old as the hills, they’re all her own work.

There’s two ways to make popular music: You can try to catch the wave of the currently fashionable, using the latest computer tricks and hairstyles to be in the moment, or you can explore a well-established tradition to see if its conventions free you to find your own voice. Ms. Sellergren chose the latter, transcending the well-worn path of folk music with songcraft and a quiet voice that makes you lean in close to make sure you hear every note.

She, like Will Whitmore, sounds older than her years. In “Conscience Cold” she sings “I guess this is what happens when you get old, wide awake with your conscience cold.” In a few repeated phrases she captures the essence of late night regret for things done and left undone.

**MS. SELLERGREN
TRANSCENDS THE WELL-
WORN PATH OF FOLK
MUSIC WITH SONGCRAFT
AND A QUIET VOICE THAT
MAKES YOU LEAN IN
CLOSE TO MAKE SURE
YOU HEAR EVERY NOTE.**

What I find less appealing are the more conventional songs like “The Wind In The Trees” and “Back on the Run.” They’re good enough songs, well performed. They might even be the songs most likely to connect with listeners. But they lack the homemade, day dreamy quality of the best song on the record.

They lack the off-handed originality of “there’s a space in your mind and you want to fill it so bad every time you try and think you cry” from the album opener “Fall Down Bitter and Die.” Sellergren’s best songs sound like the music you hear in your head on the cusp of falling asleep, or the ones you hear on a late night drive fading in and out of the static, heard once and never heard again. **lv**

Kent Williams

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What would it be like walking around on a cube-shaped planet?

If the earth was a perfect cube, what would the gravitational effect be at the edges? Could you casually step over the 90-degree bend onto an adjacent face?

—Victor Allen

The Straight Dope research department debated how to deal with your question, Victor. Una thought we could have a little fun with it, pointing out the numerous opportunities for sublime comedy about Bizarro World (the cubical planet of the Superman comics, inhabited by blockheads) and similar topics. My own feeling was we should jump on you with both feet, since a cubical earth was impossible, and encouraging belief to the contrary was the same road to perdition that had given us the Tea Party and Charlie Sheen.

I reasoned that one of the official criteria for planethood was that the body had achieved hydrostatic equilibrium, meaning it was sufficiently massive for its gravity to have pulled it into a round shape. The largest known non-spherical object in the solar system is Neptune's moon Proteus, an awkward lump whose diameter varies from 390 to 424 kilometers. The pull of gravity on Proteus's surface is 1/140th that of earth's, meaning a typical human standing on it would weigh a little more than a pound. In short, assuming Proteus marks the upper bound sizewise, the main gravitational effect you'd have to be concerned about on a cubical planet would be how to keep from accidentally jumping off.

I know that, said Una. All I'm saying is, let's suppose.

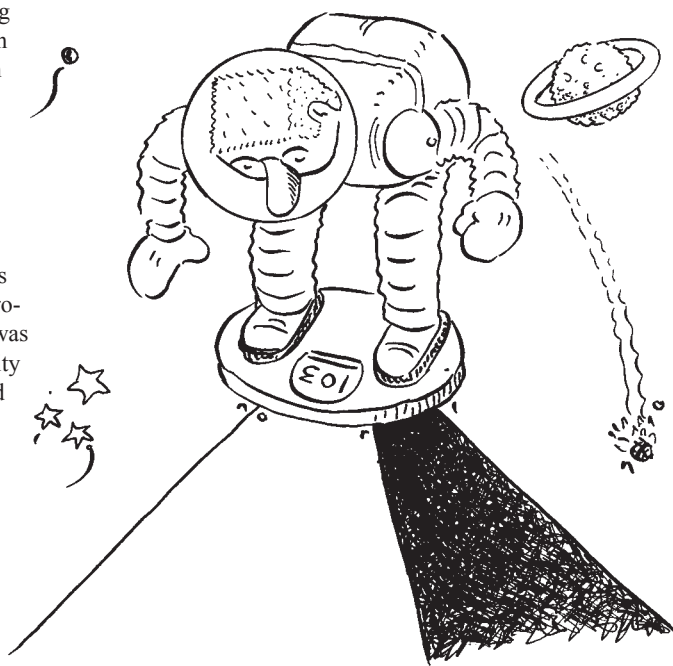
Suppose what? I replied. That you could have an earth-size cubical planet? Not possible. Earth-scale gravity is so strong that a cube made of the strongest rock would soon be deformed into a ball.

Define soon, said Una.

Within a very short period of time, I said. Probably under a billion years.

I think that allows enough time for a hypothetical experiment without violating the laws of the cosmos, Una said.

Fine, I said, let's imagine your damn cubical planet. Even better, let's imagine you on it, standing on one of the six square faces. Your assignment: journey from there to one of the planet's corners. Not to alarm you, but at the very least you'll want a couple ham sandwiches, a lifetime supply of pitons, and a spacesuit.



The first thing you notice on being teleported to cubical earth is that you're at the edge of a vast body of water we'll call the Central Ocean. The land rises steeply away from the shore—apparently the ocean lies in a basin. This strikes you as odd, since you'd think the sides of a cubical planet would be flat. Patience. All will soon become clear.

Turning from the ocean and looking out over the land, you discover something else—you can see vast distances. On spherical earth the horizon on average is a little over three miles away. On cubical earth you can, in theory, see to the edge of the planet, potentially a distance of thousands of miles. Up the slope

you're standing on, impossibly far off, you can make out a gigantic mountain peak—one of the corners, you realize, of your cubical world.

Time to get hiking. I hope you're in good shape, since the path literally becomes steeper with every step—you'll have the impression of climbing up the inside of a round bowl. Worse, the mountain is stupefyingly high. How high? Well, the tallest known mountain in the solar system is Olympus Mons on Mars, 14 miles high from base to peak. In contrast, the vertical rise from low point to high point on cubical earth is about 2,300 miles.

Soon you see why you needed that spacesuit—the atmosphere gets progressively thinner until there's none at all and you're in the blackness of space. One consolation is that your weight steadily decreases. If you weigh 200 pounds at sea level back on spherical earth, you'll discover when you finally reach the peak that you weigh just 103.

But here you are, on top at last. You don't have the sense of walking around 90-degree corners that our letter-writer naively imagines. Rather, the peak looks like the tip of a three-sided pyramid. The three sides fall away steeply—if you lose your footing you'll have a wicked drop.

On the plus side, the view is like none on earth, or on any planet anywhere. You can sight down one edge of the cube to a far corner, a distance of some 6,400 miles. Even more strikingly, you see all the atmosphere and water has been concentrated by gravity into a blob in the middle of each face, with the corners and edges poking out into space. You realize your cubical planet isn't one world but six, each face's segment of the biosphere isolated from the others by the hopeless climb.

Bizarre? Yup. Impossible, too. You may want your planet to be cubical. Just about every other force in the universe wants it round.

—CECIL ADAMS

Send questions to Cecil via straightdope.com or write him c/o Chicago Reader, 11 E. Illinois, Chicago 60611. Subscribe to the Straight Dope podcast at the iTunes Store.

Curses, Foiled Again

- While police were driving burglary suspect Kylen English, 20, to the Montgomery County, Ohio, jail, he began banging his head against the car's rear passenger window when crossing a bridge. "The officer starts to pull over," Dayton police Lt. Kim Hill recounted, "and once he pulled over, the suspect had the window broken. He then went head-first out the window and head-first over the bridge." The cruiser was roughly midway across the bridge, but the river flows beneath only a third of the span. English fell 30 feet onto a dry, rocky area and was pronounced dead. (*Dayton Daily News*)
- When a gunman demanded money from Fred and Julie Kemp in Boynton Beach, Fla., Fred Kemp, 63, pushed the gun away, provoking the robber to pistol whip him in the head. "I reacted from there," the 5-foot-7, 150-pound former wrestler said. "I foot-swept him down," then maneuvered him into a "sleeper hold" until he began to lose consciousness and dropped the weapon. Kemp held the robber down until police arrived and arrested Richard Nowling, 41. (*South Florida Sun-Sentinel*)



Haberdashery Justice

A Russian court in Velsk rejected the parole request of Russian tax evader Platon Lebedev after prison officials stated that he hasn't admitted his guilt, sometimes is aloof toward other prisoners and lost a pair of cotton prison pants. During the seven-hour session, the one-time oil magnate insisted that prison authorities, not he, lost the pants. (Associated Press)

Slightest Provocation

- Police said Daniel Baxter, 30, killed his girlfriend's two-month-old puppy after he came to the woman's apartment in Stockton, Calif., at 5 a.m. demanding sex, and she refused. (Sacramento's KTXL-TV)
- Gabriel James Gamez, 22, shot two high school football players in a parking lot in Durham, N.C., according to authorities, because he objected to their eating peanuts and dropping the shells on the ground. One of the boys died. (Raleigh's The News & Observer)
- Authorities in Ward County, N.D., said Damiah Johnson, 21, stabbed her 15-year-old brother with a kitchen knife after arguing about changing the television channel. The 15-year-old responded by hitting his sister with a wooden pole. (Bismarck's KFYR-TV)

Road Worriers

- Vermont State Police reported that truck driver Reginald Bailey, 70, pulled over to the side of the road in Berlin to urinate. He was standing in front of the vehicle when it rolled forward and ran him over. He was pronounced dead at the hospital. (Barre's *The Times Argus*)
- Maine State Police said Bert Knox, 44, was killed after a pickup truck ran over him while he was lying in the road in Carthage. The driver wasn't charged, police said, noting

that Knox had a history of lying in the road. (*The Portland Press Herald*)

Second-Amendment Follies

- Rachel Avila, 30, was standing in front of her mobile home in Banning, Calif., when she found a 4-inch-long gun on the ground. According to police, she believed the .22 derringer-style gun was a novelty cigarette lighter and tried to light it by pulling the trigger. The weapon fired at the ground, but the bullet ricocheted and hit her 12-year-old daughter in the arm. (Riverside's *The Press-Enterprise*)
- Joshua Seto, 27, and his fiancée were walking to a store in Chandler, Ariz., when he tucked her pink handgun in the front waistband of his pants. The gun accidentally fired, hitting Seto in his penis and thigh. "If you are going to carry a handgun on your person," police Detective Seth Tyler advised after Seto was treated at the hospital, "use a holster, not your waistband." (Phoenix's *The Arizona Republic*)
- Hoping to win back his girlfriend, Jordan Cardella, 20, asked a friend in South Milwaukee, Wis., to shoot him so he could say he was attacked, then she would feel sorry for him. According to the criminal complaint, Cardella told Michael C. Wezyk, 24, to shoot him in the back three times with a rifle, but when Wezyk shot him once in the arm, Cardella slumped over. Wezyk refused to shoot him again and took the rifle home. The girlfriend did not visit Cardella in the hospital, but police did and later arrested Wezyk. "This has to be the most phenomenally stupid case that I have ever seen," Milwaukee County Assistant District Attorney Christopher Rawsthorne said, prompting Wezyk to plead guilty and tell the judge he was "sorry to bring something so stupid into your courtroom." (Milwaukee's *Journal Sentinel*)

Slim-Fast Parenting

Parents of extremely obese children should lose custody for failing to control the children's weight, according to a commentary in the prestigious *Journal of the American Medical Association*. Joining advocates of government intervention in extreme cases, lawyer Lindsey Murtagh and Dr. David Ludwig, an obesity specialist at Children's Hospital Boston, argued that putting children temporarily in foster care is sometimes more ethical than obesity surgery. (Associated Press)

Compiled from mainstream media sources by Roland Sweet. Authentication on demand.

Litigation Nation

- After graduating at the top of her class at McGehee High School, Kymberly Wimberly, 18, is suing the Arkansas school for racial discrimination because it named a white student with a lower grade point average as her co-valedictorian. Wimberly, who took Advanced Placement and honors courses and maintained the top GPA, even after she gave birth to a daughter during her junior year, said her mother, who works at the school, overheard school officials say they wanted to avoid the "big mess" of having her as valedictorian. (ABC News)
- The husband of Diane Schuler, who killed eight people, including herself, while driving a minivan the wrong way on a highway for two miles while under the influence of alcohol and marijuana, is suing the State of New York because he insisted it didn't keep the road safe and failed to provide signs warning against driving the wrong way. (Cortlandt's *The Daily Cortlandt*)

Incendiary Devices

- About a dozen Brigham Young University students suffered burns while dropping

ART/EXHIBITS

Akar

257 East Iowa Ave., Iowa City
www.akardesign.com

Featured work by Kevin Snipes, gwendolyn yoppolo, Steven Roberts, Aug. 26 thru Sept. 9 • Featured work by Lorna Meaden, Sept. 16 thru Sept. 30

Amana Heritage Museum

www.amanaheritage.org
705 44th Ave, Village of Amana

See website for times and locations.

Craft Demonstrations, Sept. 3 • Harvest Dinner & Silent Auction, Sept. 24

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids
www.crma.org

Exhibition: An American Masterpiece: Charles Willson Peale's George Washington, Sept. 3 thru Dec. 31 • Exhibition: Seeing and Remembering, Portraits and their Stories, Sept. 24 thru Jan. 15 • Art Bites "Commander in Chief: An American Artist Paints George Washington," Sept. 7, 12:15 p.m. • Book Discussion of R. Tripp Evans' Grant Wood: A Life, Sept. 8, 7 p.m. • Members Preview Reception for Seeing and Remembering: Portraits and

Their Stories, Sept. 23, 4 p.m. • Smithsonian Magazine Museum Day, Sept. 24, 10 a.m. • Family Fun Day: Here's Looking at You!, Sept. 24, 11 a.m.

Legion Arts/CSPS

1103 3rd Street SE, Cedar Rapids, IA
<http://legionarts.org>

See website for more information TBA.

River to River show, Sept. 2 thru Sept. 19 • The Pines, Sept. 3, 8 p.m. • Mountain Heart, Sept. 6, 7 p.m. • BeauSoleil avec Michael Doucet, Sept. 9, 8 p.m. • The Good Lovelies, Sept. 10, 8 p.m. • David Wilcox, Sept. 11, 7 p.m. • Danny Schmidt & Carrie Elkin, Sept. 15, 7 p.m. • Iowa Artist Conference, Sept. 17-18, 8:30 a.m. • Landfall 2011, Sept. 21-24 • Staff Benda Bilili, Sept. 22, 7 p.m.

Figge Art Museum

225 West Second St., Davenport
<http://figgeart.org>

"Thursdays at the Figge," Thursdays at 5 p.m. • Exhibition: Museum for Innovative Objects of Design, Aug. 27 thru Oct. 23 • Architecture Walking Tour, Sept. 3 and 7, 10:30 a.m. • Art Talk: Kathryn Koca Polite, Sept. 8, 7 p.m. • Opening Reception: Turn of the Century Posters, Sept. 8, 6 p.m. • Art Talk: Entertaining Visions: Toulouse-Lautrec and Fin-de-Siècle Paris, Sept. 15, 7 p.m. • Art Talk: The Power of Graphic Design, Sept. 22, 7 p.m.

Herbert Hoover National Historic Site

110 Parkside Drive, West Branch
www.nps.gov/heho

See website for volunteer details.

Guided Ranger Walk, Sept. 5, 9:30 a.m. and 3 p.m. • Prairie Reconstruction Volunteer Day, Sept. 24, 8:30 a.m.

Public Space One

129 E. Washington St., Iowa City
www.publicspaceone.com

Artists' Mark'it Opening Reception, Sept. 2, 7 p.m.

University of Iowa Museum of Natural History

10 Macbride Hall, Iowa City, IA
www.uiowa.edu/~nathist

UI Explorers Seminar Series: Ray Anderson, Iowa Geological and Water Survey, Sept. 15, 7 p.m. • Adult Scientific Illustration Workshop with artist Claudia McGehee, Sept. 25, 2 p.m.

MUSIC

Blue Moose Tap House

211 Iowa Ave, Iowa City
www.bluemooseic.com

Clump with Blizzard at Sea, Waxblood, Seraph, Sept. 1,

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WED. - FRI. 11 - 9
SAT. - SUN. 11 - 5

SUNDAY BRUNCH 9 - 1
SEASONAL LIVE MUSIC FRI & SUN

A-List



Culinary Ride | Sept. 18

START: Earth Source Gardens (Scott Blvd. & Rochester Ave.), 10 a.m.

AFTER PARTY: Atlas (127 Iowa Ave.), 7-9 p.m.

Everybody knows that there is no place on earth more beautiful than Iowa in September. It is a fact both plain and simple. And you don't need me to tell you that the best way to take in the countryside is on a bike.

As we bike Iowa's scenic byways in September, we feel repaid for January and July. For all the times that spring called us on March 21 and said, "Sorry, I think I'd like to see other people," this is the month when we get to show up on someone else's arm looking fabulous.

Iowa's beauty is more than skin deep. It's harvest time: The sun sets over rows of corn, bales of hay and countless other clichés as each yawning shadow, every whispering breeze, affirms the dignity of this land.

But don't just stand there, Lady Liberty! Mix a bit of labor in with those fruits by pedaling your little taste buds around the area, eating straight from the vine.

On Eastern Iowa's 1st-ever Culinary Ride, bikers choose between the 20-mile Cherry Tomato Route and the 55-mile, all-terrain Beet-It-Up Route. The cost is \$30 (benefitting the Iowa City Community School District's Farm to School chapter, a project of the Johnson County Local Food Alliance), and it includes food at every stop, handcrafted beverages, and a commemorative T shirt.

Route maps and other details available at www.culinaryride.com

8 p.m. • Zeaphy with Bam & DT, Calliko, hosted by Mr. Freshmade and Lyri-Kel plus DJ Angel, DJ Ant Bomb, and, DJ Pat, Sept. 2, 8 p.m. • Bad Fathers with Black Market Maven, and Snow Demon, Sept. 3, 8 p.m. • Edward Gray and Company with Douglas Kramer Nye, Colloquialism, Eli Lueders, and, Rachel Marie, Sept. 4, 8 p.m. • Pepper with Ballyhoo, Sept. 9, 6 p.m. • The Mayflies with Kelly Pardekooper, Nocole and Benj, Sept. 10, 8 p.m. • Empires with TBD, Sept. 15, 8 p.m. • The Fez, Sept. 16, 8 p.m. • We Came as Romans with Miss May I, Of Mice and Men, Texas in July, Close to Home, Sept. 17, 5 p.m. • MC Chris with MC Lars, Mega Ran, Adam WarRock, Sept. 17, 8 p.m. • Cody Canada and the Departed, Sept. 18, 8 p.m. • The Spill Canvas, Sept. 22, 6 p.m. • Jaron and the Long Road to Love with special guest Joe Firstman, Sept. 26, 7 p.m. • Plain White T's with The Summer Set, Downtown Fiction, Allison Park, Sept. 27, 5 p.m. • Colorless and Imperfect with Deuce Ellis, Kool Taj the Gr8, Sept. 29, 8 p.m.

Englert

221 E. Washington St., Iowa City

www.englert.org

Janis Ian (as part of the Iowa Women's Music Festival), Sept. 10, 8 p.m. • Hills Bank Youth Salute, Sept. 11, 5 p.m. • An Evening With Judy Collins, Sept. 14, 8 p.m. • Steve Earle, Sept. 19, 8 p.m. • The Miles Davis Experience 1949-1959, Sept. 29, 8 p.m. • The Alloy Orchestra, Sept. 30, 8 p.m.

Fiddler's Picnic

Johnson County Fairgrounds, Iowa City

Sept. 18, 12 p.m. - 6 p.m.

Friday Night Concert Series

Pedestrian Mall, downtown Iowa City

www.summerofthearts.org

Euforquestra, Sept. 2

Gabe's

330 E. Washington St., Iowa City

www.iowacitygabes.com

Dead Larry with Useful Jenkins, Sept. 1, 9 p.m. • Phone Calls from Home with Move Out West, Sept. 14, 6:30 p.m. • P.S. I Love You with Balkans, Sept. 26, 9 p.m. • Together/Apart Tour featuring Grieves and Budo, Sept. 30, 6 p.m.

Hancher Auditorium

www.hancher.uiowa.edu

Bomba Estéreo, Sept. 15, 9 p.m. • Club Hancher: Joey DeFrancesco Trio, Sept. 29, 7:30 p.m. and 10 p.m.

Iowa Women's Music Festival

Upper City Park, Iowa City

www.prairievoices.net

See website for more information TBA

featuring Pieta Brown Sept. 10, 12 p.m. - 5 p.m.

The Mill

120 E. Burlington St., Iowa City

www.icmill.com

Shows at 9 p.m. unless otherwise noted

Study Hall, the game, Sundays, 9 p.m.-Midnight

Open Mic with J. Knight, Mondays, 8 p.m., call 338-6713 to sign up

Tuesday Night Social Club, Tuesdays, 9 p.m.

Paradise Island with Weather Report, We Shave, Sept. 1,

8 p.m. • Dave Beck with Jeremiah Nelson, Michele

McGuire, Sept. 2 • Karaoke, Sept. 3, 8 p.m. • Fundraiser

for the American Federation of Musicians, Sept. 4,

4 p.m. • Fruit Bats with Vetiver, Breathe Owl Breathe,

Sept. 7 • Tarlton with Grand Tetons, Wiitala Brothers,

Sept. 8 • Kitchen's Floor with Fat History Month and

more TBA, Sept. 9 • David Zollo & the Body

Electric, Sept. 10 • Tyrone Wells with Nick Howard,

Sept. 11, 7 p.m. • A Hawk and a Hacksaw with Skye

Carrasco, Sept. 14, 10 p.m. • Viva Voce with The

Parson Red Heads, Alexis Stevens, Sept. 15 • Deleted

Scenes with more TBA, Sept. 16 • Mike Compton &

Joe Newberry, Sept. 17, 8 p.m. • Jill Andrews, Sept.

22 • An Horse with Kinch and more TBA, Sept. 23 •

Caroline Smith & the Goodnight Sleeps with The

Wandering Bears, Datagun, Sept. 24

Old Capitol Museum

Pentacrest, Iowa City

www.uiowa.edu/~oldcap

See website for locations.

Piano Sundays, Sept. 4, 1:30 p.m.

Public Space One

129 E. Washington St., Iowa City

www.publicspaceone.com

Scratchtrack, Sept. 2, 8 p.m.

Red Cedar Chamber Music

www.redcedar.org

See website for event times and locations.

Music for Seniors: Featuring music by Michael

Gilbertson, Sept. 6-7 • Music for Seniors, Sept. 13 •

Music in Libraries Concert, Sept. 14 • Public Concert

featuring Carey Bostian, Jan Boland, John Dowdall,

Sept. 15 • Music for Seniors, Sept. 16 • Music for

Seniors, Sept. 22 • Music in Libraries Concert, Sept. 24

Riverside Casino

3184 Highway 22, Riverside

www.riversidecasinoandresort.com

Tanya Tucker, Sept. 4, 8 p.m.

Saturday Night Concert Series

Pedestrian Mall, downtown Iowa City

www.summerofthearts.org

Samuel Locke Ward with Kerosene Circuit, Sept. 3

Uptown Bill's

401 South Gilbert Street

www.uptownbills.org

Open Words, Wednesdays, 6:30 p.m.

Arts & Music, Thursdays, 6 p.m.

Open Mic, Fridays, 7 p.m.

Yacht Club

13 S. Linn St., Iowa City
www.iowacityyachtclub.org
Shows at 9 p.m. unless otherwise noted.
Open Mic every Monday
Dance Party every Tuesday
Jam Session every Wednesday

New Belgium Battle IV, Sept. 1, 8 p.m. • Euforquestra with OSG, Sept. 2 • Dennis McMurrin and The Demolition Band, Sept. 3 • New Belgium Battle IV, Sept. 8, 8 p.m. • New Belgium Battle IV, Sept. 15, 8 p.m. • Uniphonics with PB and the Jam, Sept. 16 • Heatbox with Holding Space, Sept. 17 • Peace Tree Brewery Tap Takeover with Head for the Hills, Sept. 21, 8 p.m. • New Belgium Battle IV, Sept. 22, 8 p.m. • Setoya CD Release Party, Sept. 29 • Jon Wayne and the Pain with The Limbs, Sept. 30

THEATER/DANCE/PERFORMANCE

City Circle Acting Company

www.citycircle.org
See website for times and locations.
 Hairspray: The Musical, Sept. 9 thru 18

Englert

221 E. Washington St., Iowa City
www.englert.org
 Joe Raiola's American Heretic, Sept. 23, 8 p.m.

Hancher Auditorium

www.hancher.uiowa.edu
 Hubbard Street Dance Chicago, Sept. 4, 7 p.m. • Hubbard Street 2, Sept. 22-23, 7:30 p.m.

Penguin's Comedy Club

Clarion Hotel, 525 33rd Ave. SW, Cedar Rapids
www.penguinscomedyclub.com
Check website for showtimes.
 Dan Chopin, Sept. 2-3 • Mike Toomey, Sept. 9-10 • The Midnight Swinger, Sept. 16-17 • Scott Novotny, Sept. 23-24 • Axis of Awesome, Sept. 29 • Mike MacRae, Sept. 30

Performing Arts at Iowa

performingarts.uiowa.edu/
See website for times and locations.
 Tinwoman, Sept. 10 • The Boat House, Sept. 17 • Cello Daze, Sept. 17-18 • Amelia and the Ocean, Sept. 23-24 • Balkanicus with Guest Artist Nickolai Kolarov, Sept. 24 • Amy Schendel, trumpet; Alan Huckleberry, piano; Gregory Hand, organ and Todd Schendel, trombone, Sept. 25 • University Symphony with William LaRue, Sept. 28 • Evan Pettit on double bass, Sept. 29 • Undergraduate Director's Festival, Sept. 29-30 and Oct. 1-2

Riverside Theatre

www.riversidetheatre.org
See website for showtimes.
 Dottie Ray, Sept. 1 • Feet First in the Water With a Baby in My Teeth, Sept. 9-11, 15-18, 22-25, 29-30

Theatre Cedar Rapids

4444 1st Ave NE, Cedar Rapids
www.theatreocr.org
See website for showtimes.
 Superior Donuts, Sept. 23 thru Oct. 15

Working Group Theatre

www.workinggrouptheatre.org
See website for times and locations.
 Was the Word: Spoken word, story telling and music show, Sept. 18

CINEMA

Bijou Theatre

IMU, UI Campus, Iowa City
<http://bijou.uiowa.edu>
No events listed for September at time of publication.
See website for events TBA.

Figge Art Museum

225 West Second St., Davenport
<http://figgeart.org>
 Jewish Federation Film Series: Anita, Sept. 4, 4 p.m. • Jewish Federation Film Series: The Concert, Sept. 18, 4 p.m.

University of Iowa Museum of Natural History

10 Macbride Hall, Iowa City, IA
www.uiowa.edu/~nathist
 "America's Lost Landscape - The Tallgrass Prairie," Sept. 4, 2 p.m.

LITERATURE

Figge Art Museum

225 West Second St., Davenport
<http://figgeart.org>
 Art Lovers Book Club, Sept. 7, 1 p.m.

The Haunted Bookshop

203 N Linn St., Iowa City
www.thehauntedbookshop.com
 Grand Reopening, Sept. 9, 5 p.m. • D. H. Lawrence's "The Odor of Chrysanthemums" reading, Sept. 30, 7 p.m.

Live from Prairie Lights

15 S. Dubuque St., Iowa City
www.prairielights.com/live
See website for readings TBA.
 Granta Magazine, Sept. 6, 7 p.m. • Robert Fernandez and Chris Martin, Sept. 8, 7 p.m. • Diane Ott Whealy, Sept. 9, 7 p.m.

The Mill

120 E. Burlington St., Iowa City
www.icmill.com
 blue/green Reading Series, Sept. 21, 8 p.m. • Talk Art, reading series, Sept. 28, 10 p.m.

KIDS

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids
www.crma.org
 Doodlebugs Preschool Program at the Cedar Rapids Public Library: Iggy Peck, Architect, Sept. 2, 10:30 a.m. • Doodlebugs Preschool Program at the Hiawatha Public Library: Finger Puppet Follies, Sept. 30, 10:30 a.m.

Figge Art Museum

225 West Second St., Davenport
<http://figgeart.org>
 Spin Art on the Plaza, Sept. 10-11, 11 a.m.

Iowa City Public Library

123 South Linn St. Iowa City
www.icpl.org
 Storytime at 10:30 Monday - Saturday, 2 p.m. Sundays

Johnson County Local Food Alliance

<http://jclfa.org>
See website for more information.
 Kids' Day at the Iowa City Farmers Market, Sept. 10, 7:30 a.m. • School Gardens - A Field to Family Event, Sept. 24, 1 p.m.

Red Cedar Chamber Music

www.redcedar.org
See website for event times and locations.
 Music for Kids with Michael Gilbertson, Sept. 13, Music for Kids with Jan Boland, Carey Bostian and John Dowdall, Sept. 16

University of Iowa Museum of Natural History

10 Macbride Hall, Iowa City, IA
www.uiowa.edu/~nathist
 Night at the Museum: "Animal Safari," Sept. 16, 6 p.m. • Storytime Explorers: Butterflies & Bumblebees, Sept. 18, 3 p.m.

MISC

Johnson County Local Food Alliance

<http://jclfa.org>
See website for more information.
 Culinary Walk, Sept. 7, 5:30 p.m. • Gathering: Memoir of a Seed Saver - An appearance by author Diane Ott Whealy, Sept. 9, 7 p.m. • Seed-Saving for Squash with Roxane Mitten, Sept. 14, 6 p.m. • Harvest Dinner, Sept. 25, 5:30 p.m.

ASTROLOGY FORECAST FOR SEPTEMBER 2011

FOR EVERYONE—Re-empowerment. September's vibes put just about all the Sun signs in a surprisingly similar situation. All the Sun signs will be under pressure, short on options and in the mood to talk. The planets are downplaying our differences and showing us what we all have in common. They are encouraging us to get over our differences and talk about our mutual needs and concerns. The vibes will enable us to look more deeply into issues than ever before and find options we did not know existed. Deep healing encounters will help people free each other from old patterns, break boundaries and enable them to discover and pursue new paths. September will empower us to meet an unsettling future with renewed insight and confidence.

♈ ARIES—Adrift in rough seas. Seldom has Aries faced such complicated decisions amidst such confusion and obstruction. Worse, many are trying to impose their will while others feel blocked and won't speak up. Your own inner sense of direction seems to be off-line. The planets say that this is a time to commune with others to build a new consensus. Hasty actions will almost certainly backfire. You will be surprised at how many people are looking for someone to talk to, and equally surprised at how helpful such talks will be.

♉ TAURUS—Healing discussions. Creative activities, children, friendship and flirtation will provide your greatest satisfaction. Spiritual and psychological insights will help balance the weight of continuing personal concerns. Most of the important, concrete issues (i.e. finances) are up in the air and will remain so for now. As you deal with the economic uncertainty, focus on long-term matters, like savings and investments. Trim expenditures and avoid adding to debt. Heartfelt conversations will be comforting and healing. They will also help you find a good direction to go in when momentum returns.

♊ GEMINI—Difficult conversations. Many are talking like they are out of time, out of patience and in the mood to do something drastic. It's worrisome, but pointless. There isn't much anyone can do now. Things aren't ready to happen, not for anyone. But frustration could easily lead to tough talk and some acting out. You might encounter emotional challenges in otherwise friendly social situations. You can defuse tense situations and help make progress by standing your ground. A little sincerity and common sense can turn confrontations into deep and rewarding discussions.

♋ CANCER—Safety-valve. If you feel like emotions are running too high everywhere you go, it's because they are. Unfortunately, many are ready to blow, while others are feeling blocked. Still others are going in circles. You might feel blocked or inhibited yourself. Don't be. These challenges play right into Cancerian strengths. You don't want to do or say anything rash, especially if finances are at stake. However, you can use your famous powers of empathy and intuition to help people open up and release their difficult and troubling thoughts and feelings.

♌ LEO—Fear itself. Other people are having a particularly hard time dealing with out of control thoughts and feelings. Leo's success, both personal and financial, depends on helping them cope. Many are just waiting to be encouraged. Others need to be talked into compromise. Still others need to be coaxed out of their shells. Those running in circles need a direction to go in. For some, their worst fears could be blocking progress. (I didn't say it would be easy.) Helping people process their issues will bring surprising and concrete benefits.

♍ VIRGO—Delicate maneuvers. Some very big financial decisions are being made under great pressure. They aren't likely to be decided this month. Final word won't come for some time. By then, a lot of important things will have changed. However, certain people, impatient with delay and determined to have their way, could try hard to impose a solution prematurely. They won't succeed, but they can upset lots of people. By moderating in depth, off-the-record discussions, you can relieve the anxiety, ease the tension and help move things in a better direction.

♎ LIBRA—Power play. Librans are facing an extremely complex, high-pressure situation. Home and family as well as professional issues are approaching the boiling point—all at the same time. Someone at home could try to force the situation. Force will only make the situation considerably worse. Hasty, poorly thought out decisions could make the situation worse too. The pieces aren't ready to fall into place. However, the climate is right for heart-to-heart discussions. They could take you much deeper into the issues than you thought possible, in a good way.

♏ SCORPIO—Sanctuary. There is no shortage of turmoil around you. Friends, neighbors and relatives are experiencing life-changing events with all the conflict, drama and turmoil that goes with them. It is hard to watch all this happening. Things are beginning to resolve themselves for Scorpio. You can feel your own power and influence returning. However, your power is limited. Be realistic about what you, and others, can achieve under present circumstances. These waters run deep. People are ready to talk about things they have been quiet about for a long time.

♐ SAGITTARIUS—Difficult discussions. Events are forcing hard choices in professional and personal areas. Certain people could try to force a disagreeable outcome. The situation isn't as black and white as they think it is, though. Their hand isn't as strong as they think it is, either. You can now get deeper into issues everybody thought were settled. The planets are also empowering everyone to deal with issues they didn't want to face in the past. Negotiations are really just getting started. Discussions held now can open up new realms of possibility.

♑ CAPRICORN—Be open. You will feel encouraging and long anticipated forward movement in some very important areas of your life. However, you might be surprised and discouraged by the delays you still face as well as the resistance to ideas you think are perfectly reasonable. People in high places are also dealing with very delicate issues that, if not handled just so, could bring embarrassment and hardship to many people. Instead of insisting that your ideas be acted upon, support the important discussions and explorations that are going on around you.

♒ AQUARIUS—Stay grounded. There is anxiety about partnership issues. Financial issues remain a concern. News of worrisome changes is coming from far and near. Personal revelations could be upsetting. Don't dwell on weak points or vulnerabilities. Resist a renewed desire to retreat from the world and it's problems. Help will come from sources Aquarians understand and appreciate. Discussion of important issues has been blocked, trapping everyone in old patterns. Deep, intense personal interactions will release trapped potentials. Fortunate coincidences that are helpful to everyone present will spontaneously occur in your presence.

♓ PISCES—One step at a time. Employment and partnership issues refuse to settle down or even clarify themselves. Some people want to force a difficult situation in a direction you don't want it to go. Fortunately, not everyone involved is ready to move forward. Delays and resistance are holding things up. Negotiations continue, too. New, revealing facts are coming to light, also. These things will all work strongly in your favor. Some good financial news will help in many areas. It will be especially beneficial in the area of personal relationships.



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